

SONY BUYS £400M
SLICE OF OLYMPUS

$$DOF = \frac{2Nc^2s^2}{f^4 - N^2c^2s^2}$$

DEPTH OF FIELD CONTROL
THE SCIENCE OF FOCUSING

Saturday 13 October 2012

amateur photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

NIKON D600

Low-cost FX, but what's missing?

BRAND-NEW
24-MILLION-
PIXEL SENSOR



EOS 6D – FIRST LOOK

AP gets hands-on with Canon's scaled-down full-frame DSLR



PAGE 10

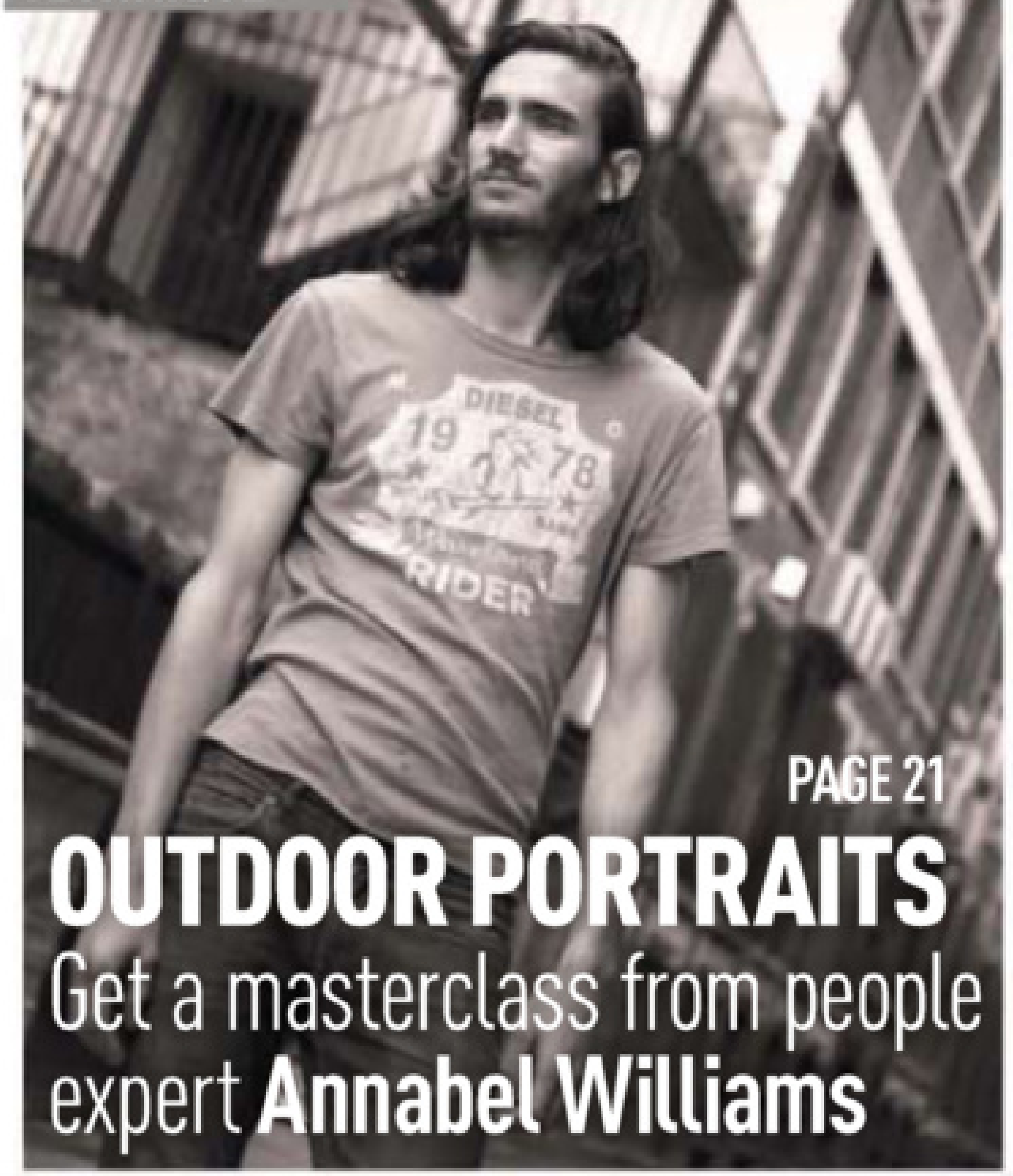
ON TEST



PHOTOSHOP ELEMENTS 11

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TECHNIQUE



PAGE 21

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Amateur Photographer For everyone who loves photography

BEFORE the photokina show, which was held in Cologne, Germany, a few weeks ago, I sat down with AP's technical and news teams to discuss what new products we expected to be announced. Photokina is a massive show. The Japanese manufacturers take it very seriously and it is generally a launch pad for a host of really important products.

Among other brands, we discussed Hasselblad. With several price cuts in recent years, we half-expected a lower end camera that would, perhaps, make a medium-format system accessible once more to the serious amateur. And, given that the medium-format market is still relatively small, we discussed the possibility of the company branching out into DSLRs, or even the compact system area.

Hasselblad has never been a mass-market company, so we would expect something nicely made with a price tag, but we honestly had not expected the Lunar (see News, page 5). On the face of it, taking a Sony NEX-7 and jazzing it up is an OK idea, even if it means not really bringing anything new to the market. But turning an existing camera into something designed to be a luxury item and charging more than £3,000 for the standard version is hardly constructive – and actually slightly annoying. Whatever is the point?



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

Hasselblad outlines CSC and DSLR plans; Olympus and Sony confirm tie-up; Fujifilm investigates full-frame sensor; Leica unveils first M rangefinder with live view; Canon reveals new PowerShot flagship

12 REVIEW

The latest books, exhibitions and websites

90 THE FINAL FRAME

The aesthetics of cameras transcend mere functionality, says Roger Hicks, which is why we should care what they look like

TECHNIQUE

16 PHOTO INSIGHT

Andrew Sanderson talks about his simple yet atmospheric image of a gate taken in the early morning light

21 MASTERCLASS

Annabel Williams takes two AP readers out onto the streets of London to show them how to use the urban environment to achieve successful portrait shots. Tom Doyle reports



© HELEN SCHRIER

P21

Learn how to take great portraits in an urban environment

P45

Nikon's D600 full-frame DSLR on test



TESTS & TECHNICAL

10 CANON EOS 6D

Does a 20.2-million-pixel, full-frame sensor, built-in GPS and Wi-Fi capability make the Canon EOS 6D the ideal enthusiast-level DSLR? Richard Sibley takes a first look

41 TESTBENCH

SanDisk Cruzer Fit USB flash drive and Gary Fong Lightsphere Coloured Dome Kit

42 ASK AP

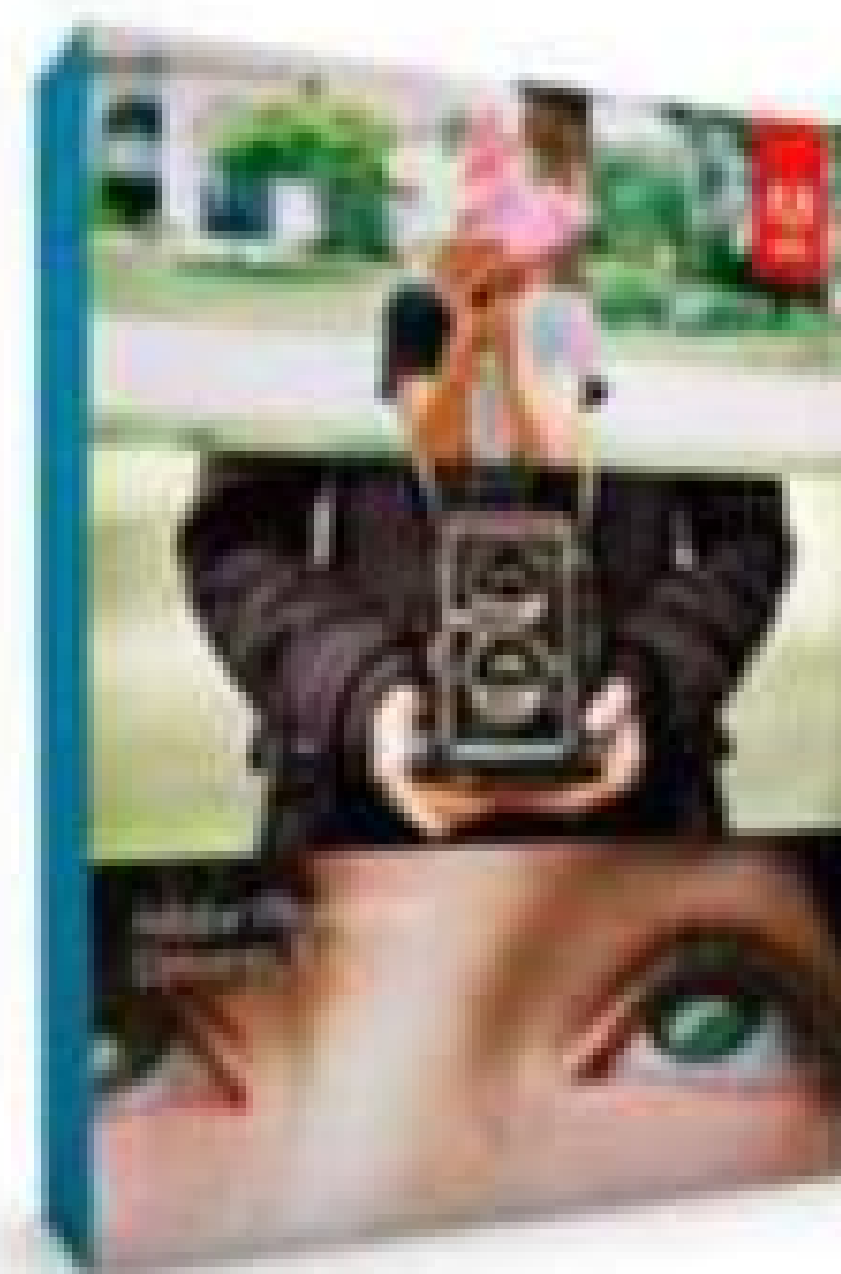
Our experts answer your questions

45 NIKON D600

Nikon's new D600 offers an appealing upgrade path for consumer users. Mat Gallagher puts it to the test to find out just how good this full-frame, entry-level model really is

53 ADOBE PHOTOSHOP ELEMENTS 11

Tim Coleman looks at the latest incarnation of the increasingly advanced, yet consumer-friendly, Adobe Photoshop Elements editing software



THE AP READERS' POLL

IN AP 22 SEPTEMBER WE ASKED...

Given enough resolution, would you favour a digital zoom over an optical one?



YOU ANSWERED...

A Yes, quality will ultimately be better	8%
B Yes, it will be more convenient	6%
C No, an optical zoom will always be better	67%
D No, I prefer the way images from optical zooms look	19%

THIS WEEK WE ASK...

Do you think the Hasselblad Lunar is going to be worthwhile?

VOTE ONLINE www.amateurphotographer.co.uk

58 DEPTH OF FIELD

Professor Bob Newman looks at the mathematics of a visual tool that is tricky to control, but the mastery of which is key to creative photography

YOUR WORDS & PICTURES

14 LETTERS

AP readers speak out on the week's issues

15 BACKCHAT

AP reader Dave Swann believes that £1,000 for a set of wedding shots is an expensive outlay for any couple

30 READER SPOTLIGHT

Another selection of superb reader images

36 APPRAISAL

Damien Demolder examines your images, offering words of wisdom and constructive advice

FEATURES

26 GARDENS OF EDEN

What makes a successful image of a garden? Philip Smith, who runs the International Garden Photographer of the Year competition, explains what the judges look for and why our gardens are so important. He talks to Jon Severs



© MAGALIE MASCIER/INTERNATIONAL GARDEN PHOTOGRAPHER OF THE YEAR

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123
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Live View shooting



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D7000

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CMOS sensor
Full HD 1080p
Video Recording



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D7000 18-105 VR Kit **£889.00** **£13.04 P/m**
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format CMOS sensor
Multi-CAM4800
39-point AF system



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D800 D800E

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D800E DSLR Body **£2539.00** **£105.79 P/m**

D4

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17-55 mm f2.8G ED-IF AF-S DX Zoom ... **£1049.00** **£15.39 P/m**
18-200mm f3.5-5.6 G ED VR II AF-S **£599.00** **£8.78 P/m**
18-300 f3.5-5.6 ED VR AF-S DX **£699.00** **£10.25 P/m**
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28-300 mm f3.5-5.6G ED VR Nikkor **£689.00** **£10.10 P/m**
24-120 mm f4G ED AF-S VR Nikkor **£829.00** **£12.16 P/m**
55-300 mm f4.5-5.6G ED DX AF-S VR ... **£289.00** **£N/A P/m**
70-200mm f2.8G ED VR II **£1639.00** **£24.04 P/m**
70-300 mm f4.5-5.6G AF-S VR Nikkor .. **£449.00** **£7.90 P/m**
80-400 mm f4.5-5.6D ED VR AF Nikkor . **£1269.00** **£18.62 P/m**
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Nikon Prime Lenses



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35mm f1.8G AF-S DXs **£159.00**
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50mm f1.8G AF-S NIKKOR **£155.00**
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85mm f1.4G AF-S Nikkor **£1199.00** **£17.59 P/m**
200mm f2G ED-IF AF-S VR NIKKOR . **£4149.00** **£60.87 P/m**
300mm F/2.8G AF-S ED VR II Lens . **£4099.00** **£65.42 P/m**
400mm f2.8G ED VR AF-S NIKKOR .. **£7159.00** **£105.04 P/m**
500mm f4G ED VR AF-S NIKKOR ... **£5950.00** **£87.30 P/m**
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Nikon SB910 Speedlight
£359.00 **£7.37 P/m**



Nikon SBR1 C1 Commander Close Up Speedlight
£579.00 **£8.49 P/m**



I have no idea if it would be good or bad for our business
Fujifilm weighs up full-frame, page 6

Sony and Hasselblad join forces • CSC due early 2013

HASSELBLAD OUTLINES CSC AND DSLR PLANS

HASSELBLAD is to launch an APS-C-format compact system camera (CSC) aimed at enthusiasts, as it agrees a 'long-term partnership' with Sony.

'This is a camera for both serious photographers and enthusiasts who aspire to shooting with a Hasselblad,' said Hasselblad's new-business development manager Luca Alessandrini.

Furthermore, a full-frame DSLR from Hasselblad is set to follow in the 'middle of 2013', revealed CEO Dr Larry Hansen, speaking at last month's photokina trade show in Germany.

The Swedish firm has developed a working prototype of the Lunar, a 24.3-million-pixel CSC borrowing its electronics from the Sony NEX-7.

It will be compatible with E-mount lenses, and A-mount lenses via an adapter.

The Lunar will cost around €5,000 and is due out in the first three months of next year, said Hansen, who hailed the Sony alliance as a 'new dawn' for Hasselblad.

The Lunar will feature an APS-C-sized sensor, a 2.4-million-dot OLED electronic viewfinder, 3in (921,000-dot) LCD screen and a top ISO of 16,000.

Billed as 'vintage and high-tech', the Lunar is designed in Italy, using carbon fibre from the aerospace industry and controls honed from titanium.

The body itself will be built from 'high-grade' aluminium designed to resist



The Lunar CSC uses wood found in the steering wheels of Maserati supercars, said Hasselblad chairman and CEO Dr Larry Hansen

corrosion, said Alessandrini.

'We've developed this model in the traditional way, using handmade wooden prototypes to ensure superior ergonomics and functionality,' he added.

Alessandrini said this is a deliberate move away from the magnesium alloy found in many Japanese-built CSCs.

In an interview with AP, he said that Hasselblad is well placed to move quickly as the electronics are already available, but admitted there is still much work to do on the camera before launch.

Hansen told AP that the camera will be made 'deliberately' larger than other mirrorless models, to accommodate bigger lenses and allow for a more comfortable

and stable grip. Features will also include 10-frames-per-second shooting, a full HD movie option, built-in flash and a Sony hotshoe.

The firm is also planning to launch a fixed-lens compact camera within 12 months, and to work with Sony 'to achieve technical and engineering breakthroughs'.

'Our expectation is to launch a camera in every sector of the photographic market... This is only the start,'

said Hansen.

Hansen told AP that the firm has no plan for a full-frame CSC, or to join forces with Fujifilm, with which Hasselblad already has a collaboration regarding its existing professional lenses.

There will be three levels of Lunar: a standard €5,000 version that will sport a 'leather and wooden grip'; a pricier version with the option of dozens of different handgrips; and a 'bespoke' luxury edition that will include one with a 'python leather' finish, and another with 'antique gold plating'.

Shigeki Ishizuka, president of Sony's Digital Imaging Business Group said: 'We believe we can further enhance our digital imaging development and manufacturing expertise through this partnership...'

SNAP SHOTS

● Three former Olympus executives, including ex-president Tsuyoshi Kikukawa, have pleaded guilty to charges in connection with a £1.1bn accounting cover-up. Kikukawa, along with former executive vice-president Hisashi Mori and Hideo Yamada, a former auditor, were arrested in February and could face up to 10 years in jail. Michael Woodford, a Briton, was sacked from his position as CEO last October after probing suspicious deals. Olympus declined to comment.

● Leica admits it faces a challenge if it wants to build video functionality into its professional S-series medium-format cameras. Although it is keen on the idea of making S-series lenses available to movie-makers, Leica UK's managing director David Bell added: 'I am told it is very difficult to make a medium-format CMOS.'



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

OLYMPUS AND SONY CONFIRM TIE-UP

SONY is set to invest around £400m in Olympus in a capital alliance that will see the companies collaborate on fixed-lens compact cameras. The tie-up will make Sony Olympus's largest shareholder.

Initial indications suggest the firms will not work together on interchangeable-lens

cameras. An Olympus spokesman told AP: 'We will study the concrete possibility, for point-and-shoot cameras, that Olympus will supply camera lenses and lens barrels to Sony and that Sony will supply image sensors to Olympus.'

Olympus president Hiroyuki Sasa added:

'In the field of digital cameras, we will seek to achieve collaboration in a manner that further improves the competitiveness of the two companies.'

Meanwhile, Sony will take a 51% share in a new medical company to be set up in December.

A week of photographic opportunity

PHOTODIARY

Wednesday 10 October

EXHIBITION Prix Pictet: Power (shortlisted entries from the Prix Pictet competition), until 28 October at Saatchi Gallery, London SW3 4SQ. Visit www.saatchi-gallery.co.uk. **DON'T MISS** Red Squirrel Walks at Brownsea Island, Poole harbour, Dorset BH13 7EE. Tel: 01202 707 744. Visit www.nationaltrust.org.uk.

Thursday 11 October

EXHIBITION Neil Libbert: Photojournalist, until 21 April 2013 at the National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk.

EXHIBITION International Images for Science (an RPS touring exhibition), until 1 November at Rothes Halls, Glenrothes, KY7 5NX. Tel: 01592 611 101.



Friday 12 October

EXHIBITION In the Moment by sports photographer Tom Jenkins, until 12 October at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Tel: 0191 227 4424. Visit www.universitygallery.co.uk.

EXHIBITION Elliott Erwitt – photos from the 50-year career of the Magnum Photos photographer, until 12 October at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com.

Saturday 13 October

EXHIBITION Astronomy Photographer of the Year, until February 2013 at Royal Observatory Greenwich, London SE10 9NF. Tel: 0208 858 4422. Visit www.rmg.co.uk/astrophoto. **EXHIBITION** Circumstance – photos by New York photographers BJ and Richeille Formento, until 31 October at Society Club, London W1F 0JF. Tel: 0207 437 1433. Visit thesocietyclubsoho.wordpress.com.



Sunday 14 October

EXHIBITION Vagabonds of the Western World, a retrospective of rock band Thin Lizzy by Denis O'Regan, until 25 November at Proud Camden, London NW1 8AH. Tel: 0207 482 3867. Visit www.proudcamden.com.

EXHIBITION Burn My Eye, features 11 photographers, until 28 October at Third Floor Gallery, Cardiff CF10 5AD. Visit www.thirdfloorgallery.com.

Monday 15 October

EXHIBITION Cecil Beaton: Theatre of War, until 1 January 2013 at Imperial War Museum, London SE1 6HZ. Tel: 0207 416 5000. Visit www.iwm.org.uk. **EXHIBITION** Marilyn Monroe: A British Love Affair, until 24 March 2013 at the National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk.

Tuesday 16 October **LATEST AP ON SALE**

EXHIBITION British Wildlife Photography Exhibition, until 24 February 2013 at Horniman Museum & Gardens, London SE23 3PQ. Tel: 0208 699 1872. Visit www.horniman.ac.uk. **EXHIBITION** One Good Thing About Music by David Corio, until 28 October at Photochats, London E9 6DF. Tel: 07921 816 754. Visit www.chatspalace.com.



Fujifilm's X-series designer, Masazumi Imai (left), with product planning unit operations manager Hiroshi Kawahara (centre) and his colleague Makoto Ooishi

Firm rules out X-mount model

FUJI INVESTIGATES FULL-FRAME SENSOR

FUJIFILM technicians are seriously investigating the possible launch of a full-frame compact system camera (CSC) and are focusing on the sensor and processor that would be required.

Hiroshi Kawahara, operations manager at Fuji's product planning unit, said engineers are looking into the viability of a camera with a 35mm-size imaging sensor.

'However, we are just focusing on the sensor and processor,' he said during a meeting with AP at photokina.

'A product model I have no idea [about] just now.'

Fuji stresses the current XF lens range is not compatible with a full-frame sensor.

Kawahara added: 'None of the lenses are compatible with a full-frame format because the covering circle would not be large enough.'

Non-compatibility with existing lenses risks alienating current users, according to the company. So, if Fuji introduces a full-frame sensor it would have to remake the lens mount.

'I have no idea if it would be good or bad for our Fujifilm business and customers – the X-Pro user would be opposed to a full-frame body because their lenses would not be [compatible],' added Kawahara.

This seems key to whether Fuji will commit to full-frame.

Officials say they have not set a time frame on when they will make a corporate decision on a full-frame model. However, it is clear that Fuji sees a demand for the format.

The company says it is considering all options for its future cameras, not just interchangeable-lens models.

Giving initial reaction to the recently announced Sony Cyber-shot RX1 full-frame, fixed-lens compact, Fuji's X-series designer, Masazumi Imai, told AP: 'I think many customers want a bigger sensor with a first-rate design.'

'Sony's answer is the RX1. Of course, I like that kind of camera, but it is completely different to our series because the design is more modern.'

A large CSC body would fit in with Fuji's acceptance that smaller and smaller cameras are not necessarily where demand lies, particularly in countries such as the United States where sales are low compared to Japan and the UK, for example.

'In Japan especially, everybody wants a small [CSC],' said Makoto Ooishi, a colleague of Kawahara at Fuji's Tokyo-based planning division.

'Some people say the XF1 [fixed-lens compact] is too big, especially in Japan.'

Fuji says the company has to strike a global balance on size, as it is not feasible to make different-sized cameras to suit customers in different countries.

Bosses agree that the size of CSCs works against the popularity of the product in the USA, for example.

Meanwhile, Fujifilm did not rule out the possibility of developing a camera featuring a sensor larger than 35mm.

However, Kawahara questioned who would buy such a camera, given the high price Fuji would need to charge for a model that also lacks mass-market appeal.

● See next week's issue for more from this photokina interview

SNAP SHOTS

● In AP 29 September, we published the results of round 7 of our Amateur Photographer of the Year competition, plus the leader board. Due to an inputting error, Andrew Blake's 24 points were omitted from his score of 108 in the table. We would like to clarify that Andrew Blake has 132 points and is in third position after round 7. We apologise to Andrew for this error. The top ten photographers after round 7 of APOY are as follows: 1. Dan Deakin 229pts, 2. Charles Spencer 160pts, 3. Andrew Blake 132pts, 4. Adrian Sadler 129pts, 5. Alf Bailey 121pts, 6. Nino Cannizzaro 115pts, 7. Stephen Birch 103pts, 8. Ben Ghibaldan 102pts, 9. Diogo Ferreira 101pts, 10. Richard Craze 99pts.

● A man whose boyhood portrait had lain forgotten inside a vintage camera for around half a century has been traced after a chance find. The mystery image was among six black & white photographs unearthed by Emma Jacks, a photographer who had bought a 1950s Rex box camera at a charity shop in Essex. A neighbour of the boy's family spotted the pictures in a local paper.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer
@ipcmedia.com

New model due out early next year

LEICA UNVEILS M RANGEFINDER WITH LIVE VIEW

LEICA is set to release the Leica M, a 24-million-pixel, full-frame rangefinder camera with live view, HD video and an optional EVF.

And, for the first time in a Leica M model, the Leica M will be compatible with Leica R lenses, via a new adapter said to provide access to 20 dedicated lens profiles. The move followed repeated calls from R-lens users, said Leica CEO Alfred Schopf.

The Leica M will go on sale in early 2013, priced £5,100, when it will be available in a black paint or silver chrome finish.

It boasts a new imaging sensor, the 24-million-pixel Leica Max CMOS, made in conjunction with CMOSIS, a Belgium-based sensor supplier.

'Thanks to the live view function, photographers now have access to entirely new opportunities that, in combination with the outstanding performance of Leica M and R lenses, go far beyond the classic capabilities of rangefinder photography,' the firm said in a statement.

The live view zoom enables up to 10x magnification, while a focus peaking function aims to help fine-tune focusing.

The optional electronic viewfinder (EVF2 Electronic Visoflex) boasts a screen resolution of 1.4 million dots and a 90° angle of rotation.

'When mounted on the camera, it displays all significant exposure parameters and allows precise subject assessment,' adds the firm. 'This is particularly useful when shooting in brightly lit surroundings.'

Borrowing the Maestro image processor from the medium-format S system, the Leica M sports a 3in,

920,000-dot, 'scratch-resistant' monitor.

Leica says the new M can shoot at three frames per second and has an equivalent ISO range of 200-6400.

It is housed in a magnesium-alloy body, with brass top and bottom plates, and includes rubber seals to help protect it against dust and moisture.

Leica will also launch a handgrip with built-in GPS (Multifunctional Handgrip-M, priced £630) to help steady the camera, particularly when shooting with heavier R



lenses. A standard handgrip will cost £209.

'R lenses are quite huge. You need a very robust and stable bayonet,' Schopf told AP.

'The M bayonet was stable and robust but not for the R lenses... our engineers said it might cause some problems so therefore we avoided that [with the new handgrip].'

Leica claims that the R-Adapter M allows 'almost all' Leica R lenses to be used with the new Leica M. It is due to cost £215.

A £150 microphone adapter set will also be available.

The Leica M uses a battery twice the thickness used in previous models.

Leica says there is still a lot of work to do on the Leica M before launch, allowing time to carry out fine-tuning and 'debugging', for example.

● Leica has dropped the number suffix for all future M and S-series models 'to emphasise the long-term significance and enduring value of respective systems'

LEICA-MADE SENSOR

THE M'S sensor and processor are said to use less power than in the M9, which is necessary because of the power-hungry live view function. Asked how the sensor has been improved, head of product management Stefan Daniel told AP: 'There is quite a big distance between the pixel itself and the microlens. So the trick here was

to shorten this distance to get a better acceptance angle for the incident light.

'Also, the conductors that take away power from the photo diodes are much flatter, much smaller, and they give more room for a bigger active area of the pixel.'

The sensor has a pixel pitch of six microns.

CANON UNVEILS NEW POWERSHOT FLAGSHIP

CANON is poised to launch the PowerShot G15.

The PowerShot G15 sports an f/1.8 5x lens, designed to deliver the 35mm viewing angle equivalent of a 28-140mm lens.

Due out in late October, priced £549.99, the G15 houses a 12.1-million-pixel, 1/1.7in-type CMOS imaging sensor, a top equivalent ISO of 12,800 and a maximum burst rate of 10 frames per second.

The 11-elements-in-nine-groups zoom uses a new 'highly refractive' glass and

coating said to cut ghosting and flare.

Canon claims that the G15 has an AF speed of 0.17secs, the fastest so far for a Canon compact.

Lens-shift-type image stabilisation is claimed to be the equivalent of 4 stops.

Also featured is a 3in, 922,000-dot PureColor II G LCD screen, full HD movie option (with HDMI output) and a Digid 5 processor.

Raw file shooting is possible and the camera is compatible with Speedlite flash.



AP
THIS
WEEK
IN...

1896

Long before the padded bliss of the ubiquitous photo backpack, camera straps were causing some discomfort this week in 1896. 'It is very frequently necessary to carry apparatus eg, bag containing camera, slides etc, by means of a strap passing over one shoulder. In the course of time the pressure along the line of the strap is apt to become irksome,' warned the journal. So *The AP Notebook* carried a guide on how to make them less painful. Referring to an accompanying sketch, AP advised those affected to thread the strap through a larger piece of leather to prevent it cutting into the body. 'Pay the sadler a visit and get him to cut you a bit of stiff but thin leather of oval shape, say 8 or 10in long and 3 or 4in wide...'

THE AMATEUR PHOTOGRAPHER October 1896



LENS FLANGE-TO-EXTENSION - It is sometimes necessary to use the same lens for two purposes. The first is to take a wide view of a scene from a long distance. The second is to take a close-up of a scene from a short distance. The first is done by using a long extension. The second is done by using a short extension. The first is done by using a long extension. The second is done by using a short extension.



PINPOINT PHOTOGRAPHY - The simplest way to do this is to use a small lens. The simplest way to do this is to use a small lens. The simplest way to do this is to use a small lens.

SNAP SHOTS

● Sigma has redesigned its 120-300mm f/2.8 DG OS HSM sports lens. It has new weather sealing and is built to be compatible with the new Sigma USB Dock (see *News*, AP 6 October), allowing users to customise features such as micro AF adjustments, focusing speed and focus limiter.

● David Bailey has joined forces with Samsung in a bid to help Britons become better photographers. Samsung is on a mission to find and train up 250 people called 'David Bailey' as the nation's passion for photography grows. Bailey said: 'Cameras used by people every day are becoming more and more advanced. This technology can be confusing, but it also gives us the opportunity to be better photographers...'



Digital camera inventor Steve J Sasson with the world's 'first digital camera'

Brian May also wins award

RPS HONOURS DIGITAL INVENTOR

THE KODAK man credited as the inventor of the digital camera has won an award from the Royal Photographic Society (RPS).

The news came just months after cash-strapped Kodak announced it was axing digital camera production.

Steve J Sasson was presented with the RPS's Progress Medal at a ceremony held in London.

Sasson developed the digital camera while working at Eastman Kodak in 1975.

The Progress Medal recognises work that has

brought about an 'important advance in the scientific or technological development of photography or imaging'.

Also receiving an RPS award this year was rock musician Brian May, who won the Saxby Award for his achievements in 3D imaging.

New York photographer Joel Meyerowitz - who documented the immediate aftermath of the 9/11 attacks on the city - was presented with this year's Centenary Medal.

For the full list of this year's winners, visit www.rps.org/annual-awards.

JACOBS CLOSURE COSTS SIGMA £1M A YEAR

THE CLOSURE of high-street photographic chain Jacobs is set to cost lens-maker Sigma £1m a year in lost UK business.

Sigma Imaging UK general manager Graham Armitage revealed the extent of lost trade during comments on the impact of the UK's ongoing recession on lens sales.

Lamenting the loss of Jacobs, a 19-store business that shut down in the summer after 73 years, Armitage said: 'Jacobs was our third largest customer.'

'That's £1m a year disappeared and, probably more importantly, 19 good shops with 19 sets of knowledgeable staff... adding value to the product and servicing your [AP] readers.'

Armitage pointed out that Jacobs' disappearance followed the demise of independent UK camera chain Wildings Photographic Ltd last year, and Photo Optix, which called in administrators in 2008.

'It's amazing how many retailers we are losing on the high street. This is not temporary, they are not coming back,' he warned.

Armitage was speaking to AP at the photokina 2012 trade show in Cologne, Germany.



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateurphotographer
@ipcmmedia.com

CLUBNEWS

Club news from around the country

5C CAMERA CLUB

The 5C Camera Club is a new camera and video club in the Peterborough area. Meetings are held on Mondays (except public holidays), at Belsize Community Centre, Celta Road, Woodston, Peterborough PE2 9JA. Tel: 07790 889 640.

GRANGE & DISTRICT PHOTOGRAPHIC SOCIETY

The season kicked off with a presentation by new member Ken Geddes LRPS. Meetings take place on Mondays at 7.30pm in the United Reformed Church Hall, Kents Bank Road, Grange Over Sands, Lancashire LA11 7EY. Tel: 01539 535 942. Visit www.grangephotosociety.co.uk.

3 LEGGED THING

We don't make tripods. We make tripod systems.

Does size matter?

The new micro 4/3 inspired AirHed 0. Weighs 300g. Holds 30kg.

A tripod is the tool you make it.



Be extraordinary.

The new Canon EOS 6D is the company's new entry-level, full-frame DSLR camera



AP hands-on

Canon EOS 6D

Does a 20.2-million-pixel, full-frame sensor, built-in GPS and Wi-Fi capability make the **Canon EOS 6D** the ideal enthusiast-level DSLR? **Richard Sibley** takes a first look

ALMOST as soon as Nikon had launched its 24.3-million-pixel, full-frame, entry-level D600 DSLR, Canon joined the party with its 20.2-million-pixel EOS 6D. The Canon EOS 6D is targeted at enthusiast photographers who may already own a Canon EOS DSLR with a smaller APS-C sensor, but want an affordable way to upgrade to gain the advantages of a full-frame DSLR.

However, the larger sensor isn't the only interesting characteristic of the EOS 6D, as it is also the first DSLR to carry both built-in Wi-Fi and GPS connections. I was fortunate to get my hands on the camera at the photokina trade show in Cologne, Germany.

SENSOR AND PROCESSING

The benefit of switching to a larger sensor is, of course, improved image quality. Larger photosites mean better dynamic range than that produced by smaller sensors with the same resolution, while image noise can also be reduced,

AT A GLANCE

- 20.2-million-pixel, full-frame CMOS sensor
- Built-in Wi-Fi and GPS connectivity
- 11-point AF, with centre AF able to focus in -3EV
- ISO 50-102,400

particularly as ISO sensitivity increases.

The Canon EOS 6D uses a 20.2-million-pixel CMOS sensor, which is roughly the same size as a 35mm film frame. The sensor is largely the same as the one of identical resolution in the Canon EOS 5D Mark III, which is popular with both enthusiast and professional photographers. Canon claims that the sensor has a 'high dynamic range and low noise at high ISO settings, with a low power consumption'. Obviously, we will have to wait until we are able to test the camera fully to see whether these claims are true.

Using a Digic 5+ processor in combination with the sensor means an ISO range of 100-25,600 is possible, which can be extended to run from ISO 50-102,400. All the data produced by the sensor goes through a 14-bit signal conversion, which should help produce natural-looking colours and – importantly for landscape photographers – smooth gradients in skies.

WI-FI AND GPS

The possibility that Wi-Fi and/or GPS connectivity would one day be built into DSLRs has been mooted a number of times over the past few years. After all, some compact cameras have had these features for a while. Now, both these features have been included in Canon's EOS 6D. This gives the camera a unique selling point, particularly over its most direct competitor, the Nikon D600, which relies on additional adapters for these connectivity features.

GPS can be turned on or off in the camera settings menu, and when switched on the global positioning co-ordinates will be saved into the Exif data of the image file, along with the exact time when the image was taken. Handily, GPS can also be used to set the camera's internal date and time correctly so that all the images will be tagged with the right date and time regardless of whether GPS data is embedded in the image files or not.

With Wi-Fi connectivity there are a number of different functions. The most obvious is the transfer of image data to computers, smartphones, tablets and other Canon cameras and printers. Images can also be uploaded to various online storage solutions and social networks, such as the Canon's iImage Gateway, YouTube, Facebook and Twitter, with no doubt more to follow.

While the Wi-Fi connectivity is simple to use, it is quite a long-winded process going through the specific menus, particularly if it is the first time you are pairing the camera with a device. This isn't a specific problem related to the 6D, as nearly all Wi-Fi-enabled cameras I have used so far tend to suffer from this, although the dedicated Wi-Fi mode on the recent Samsung cameras does make it slightly faster to use.



Left: Although the controls of the EOS 6D are similar those of the EOS 5D Mark III, the body is closer in size to the smaller EOS 60D

‘The robustness of the camera and button layout make the EOS 6D feel more like a smaller version of the EOS 5D Mark III’



interesting to see how useful the various features are in a DSLR compared to, say, a compact camera.

BUILD AND HANDLING

While much of the talk surrounding the Canon EOS 6D will concern the sensor, Wi-Fi and GPS features, the camera's build and handling will obviously be a major consideration for potential purchasers. The camera is approximately the same size as an EOS 60D, and weighs around 770g. Unlike the Canon EOS 60D, the 3in screen is fixed and isn't articulated. The body is 'part-magnesium' with the top-plate and back being made of the metal, much like the Nikon D600. However, the robustness of the camera and button layout make the EOS 6D feel more like a smaller version of the Canon EOS 5D Mark III. Canon users will find the new model very straightforward and easy to use.

OTHER FEATURES

With a paltry 11 points, the AF system is one area that, on paper at least, looks to be the weakest point of the Canon EOS 6D. However, it does have a new pixel configuration, with the centre point being more sensitive, allowing the camera to focus as low as -3EV to help with extreme low-light focusing. This AF point is an improvement over the excellent -2EV of the Nikon D4, whose low-light capabilities left me very impressed. So the EOS 6D's central AF point has the potential to be one



Left: A Canon representative with the Canon EOS 6D at the photokina show

Below: As well as USB, cable release and HDMI sockets, the EOS 6D also has an external mic input

of, if not the best in low light.

In comparison, the rival Nikon D600 has a total of 39 AF points, seven of which can focus at f/8. While many photographers won't need a huge number of AF points, even by most people's standards the 11 AF points of the EOS 6D may be seen as lacking in number. I will reserve judgement on the EOS 6D's AF until I have had the chance to use one properly, but my initial feeling is that it is somewhat limited, apart from the ultra-sensitive central AF point.

Obviously, the EOS 6D isn't designed for high-speed sports photography, and the AF reflects this, but the shooting rate is a reasonable 4.5fps. This is 1fps slower than the Nikon D600's 5.5fps, but for the type of photographers both cameras are targeting this shouldn't make a major difference in practice. **AP**



The Canon EOS Remote software can be used to control the EOS 6D via downloadable applications for both Android and Apple iOS devices. This shows the camera's live view screen and allows the shutter to be fired. When the dedicated EOS Remote PC software is used, most of the camera's shooting settings, including AF adjustment, can be changed, allowing almost full wireless control and tethering of the EOS 6D. I'm looking forward to testing all of the Wi-Fi options when we conduct a full test of the camera. It will be

APReview

The latest photography books, exhibitions and websites. By Jon Stapley

Neil Libbert: Photojournalist

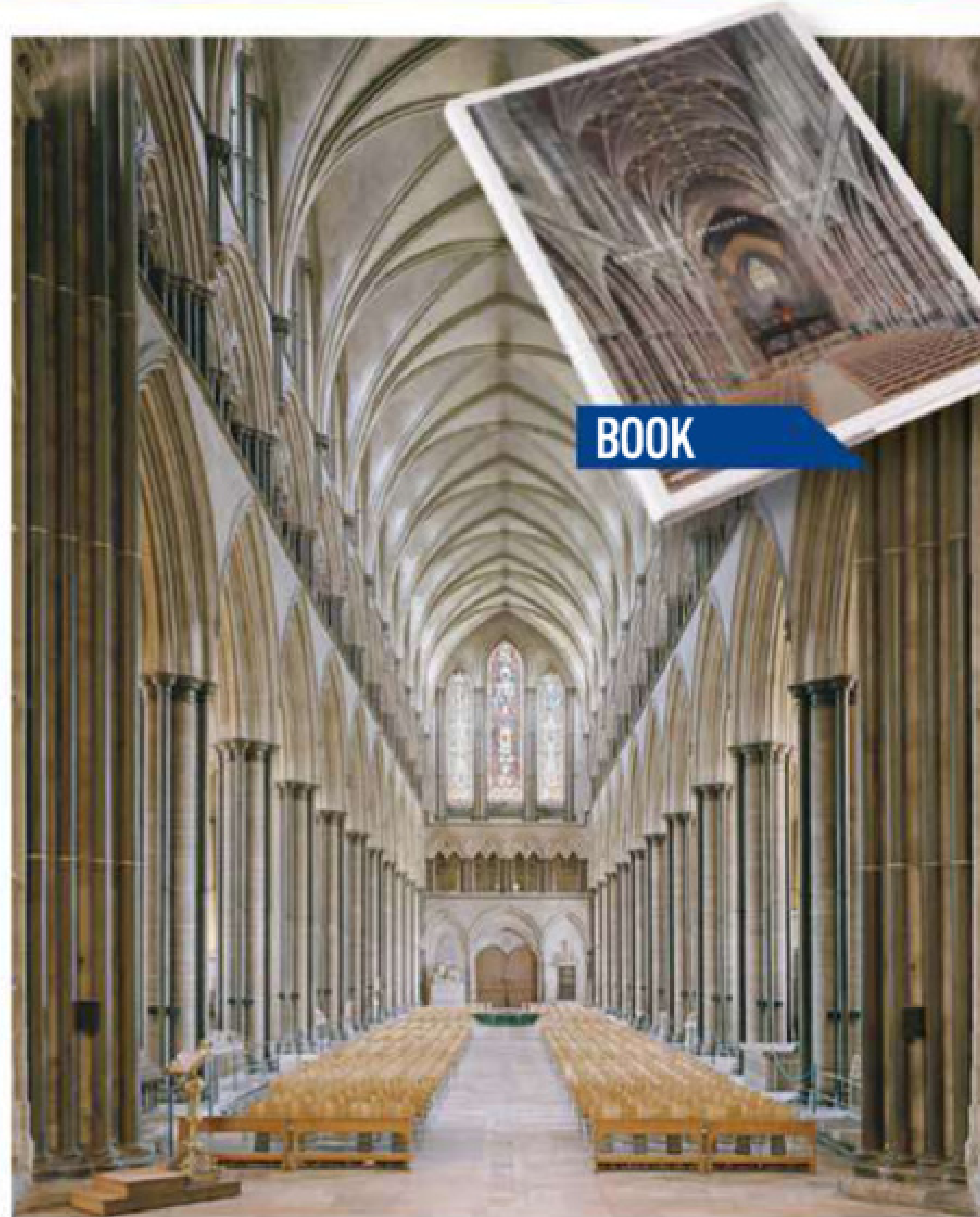
Until 21 April 2013. National Portrait Gallery, St Martin's Place, London WC2H 0HE. Tel: 0207 312 2463. Website: www.npg.org.uk. Open Mon-Wed & Sat-Sun 10am-6pm, Thurs-Fri 10am-9pm. Admission free

TEN FAMOUS portraits from esteemed photojournalist Neil Libbert are exhibited at the National Portrait Gallery to celebrate his 55-year career. Naturally, the big draws are Libbert's images that once adorned the front page of *The Guardian*, one of which is of an 88-year-old Winston Churchill shortly after the news broke that he would be standing down as a Member of Parliament. Others include a compellingly candid snap of actress Jayne Mansfield, union leader Ted Hill, actress Helen Mirren (below) and Labour general secretary Morgan Phillips at the opening of the Trades Union Congress in Blackpool in 1959. However, it's some of the quieter images that really arrest the attention. A 19-year-old George Best driving a car on a day off, when he was famous for his footballing talent rather than his lifestyle, provides a playful glimpse of youth and potential, and the capture of writer Harold Pinter in the midst of rehearsals is as moodily atmospheric as any of his plays. The consistency of these images provides an excellent reminder that, for a photojournalist, being in the right place at the right time is more a matter of skill than luck.

EXHIBITION



© NEIL LIBBERT



BOOK

The English Cathedral

Photographs by Peter Marlow. Text by Martin Barnes and John Goodall. Merrell, hardback, £45, 128 pages, ISBN 978-1-8589-4590-3

A THOROUGH documentation of some unique and enduring architecture, this collection is the result of 'a kind of reflective pilgrimage' by Peter Marlow in which he travelled to and photographed all of England's 42 Anglican cathedrals.

Marlow tries to portray the cathedrals in a consistent manner. All shots are interiors from the same perspective looking down the aisle towards the rear of the main chamber. While the uniformity may turn off some people, it's a stylistic choice that maximises the opportunity to compare the architecture and design of the cathedrals, to note their broad similarities and subtle differences. This is a worthy and noble project.



Famous: Through the Lens of the Paparazzi

By Bruno Mouron and Pascal Rostain. Thames & Hudson, paperback, £19.95, 192 pages, ISBN 978-0-500-29058-3

WHATEVER one's feelings on the morality of the modern paparazzi, one cannot deny that there is an enormous market for what they deliver. This collection of frequently fascinating snaps by Paris-based photojournalists (their preferred term) Bruno Mouron and Pascal Rostain is a testament to almost half a century of whetting the public's appetite for celebrity, more focused on portraying emotion than pointing at scandal, and all the better for it.

What is really fascinating about these b&w images is how time and culture have marched on. In many photos from the 1960s and earlier, the subjects look amused and faintly bewildered by the attention – a far cry from the harassed models splashed across gossip magazine pages today. However, not all of it is quite so charming: a shot of an uncomfortable-seeming Prince William stands out as a little awkward in light of recent events. If such moments of slight discomfort don't bother you, then this competitively priced collection is certainly worth investigating.



www.eyecurious.com

WEBSITE

'CURIOUS' is an apt term for this enjoyable oddity from author Marc Feustel. Although his main passion is Japanese photography, the blog as a whole is a more general exploration of whatever in the world of photography has caught his eye. The homepage is a very standard layout, with most recent posts at the top and a list of categories to the right, some of which are updated much more frequently than others. Still, Feustel's perspective on photography is always insightful, and the site is worth a visit even if it's a little rough around the edges.

CONDENSED READING

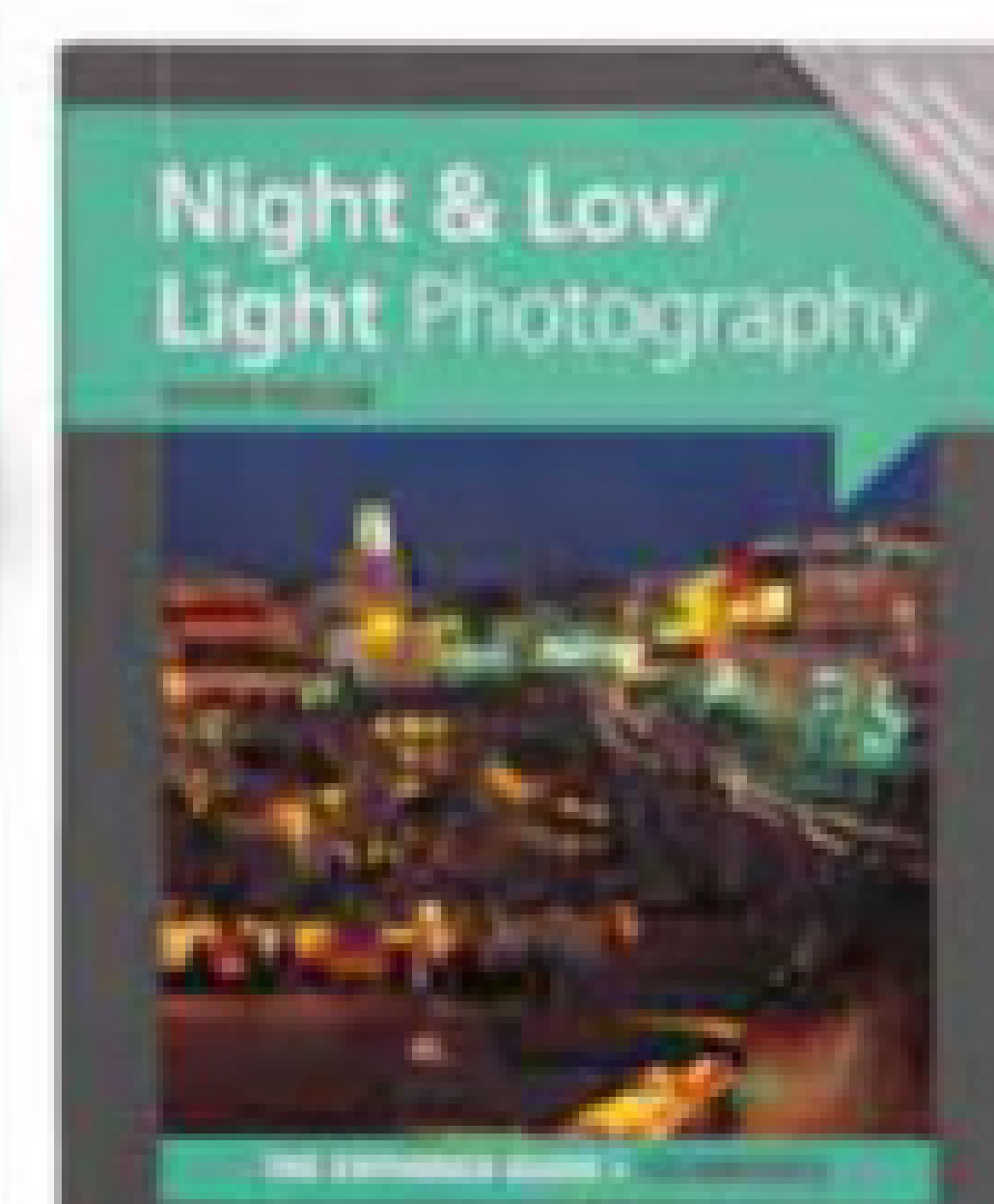
A round-up of the latest photography books on the market



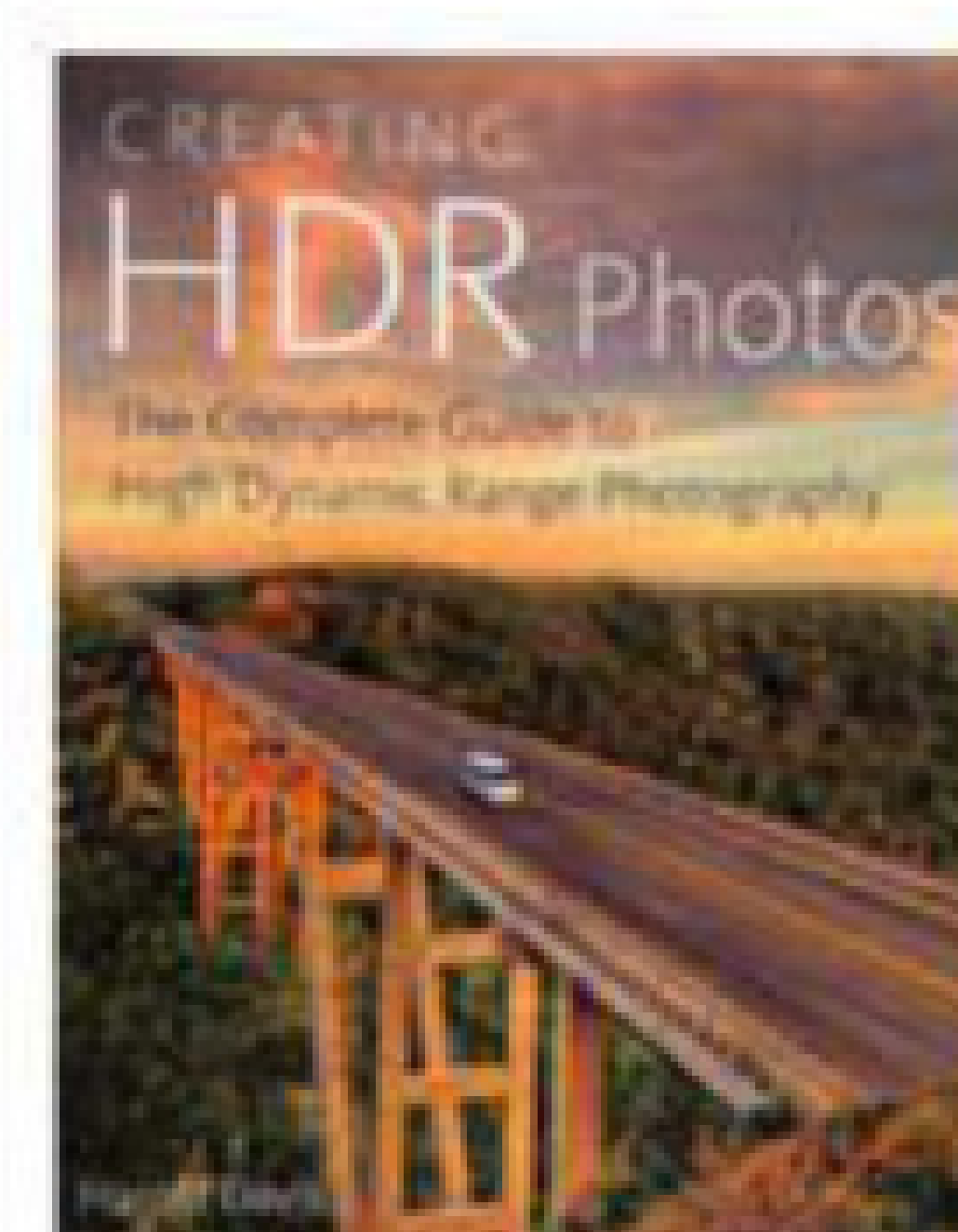
BOOK



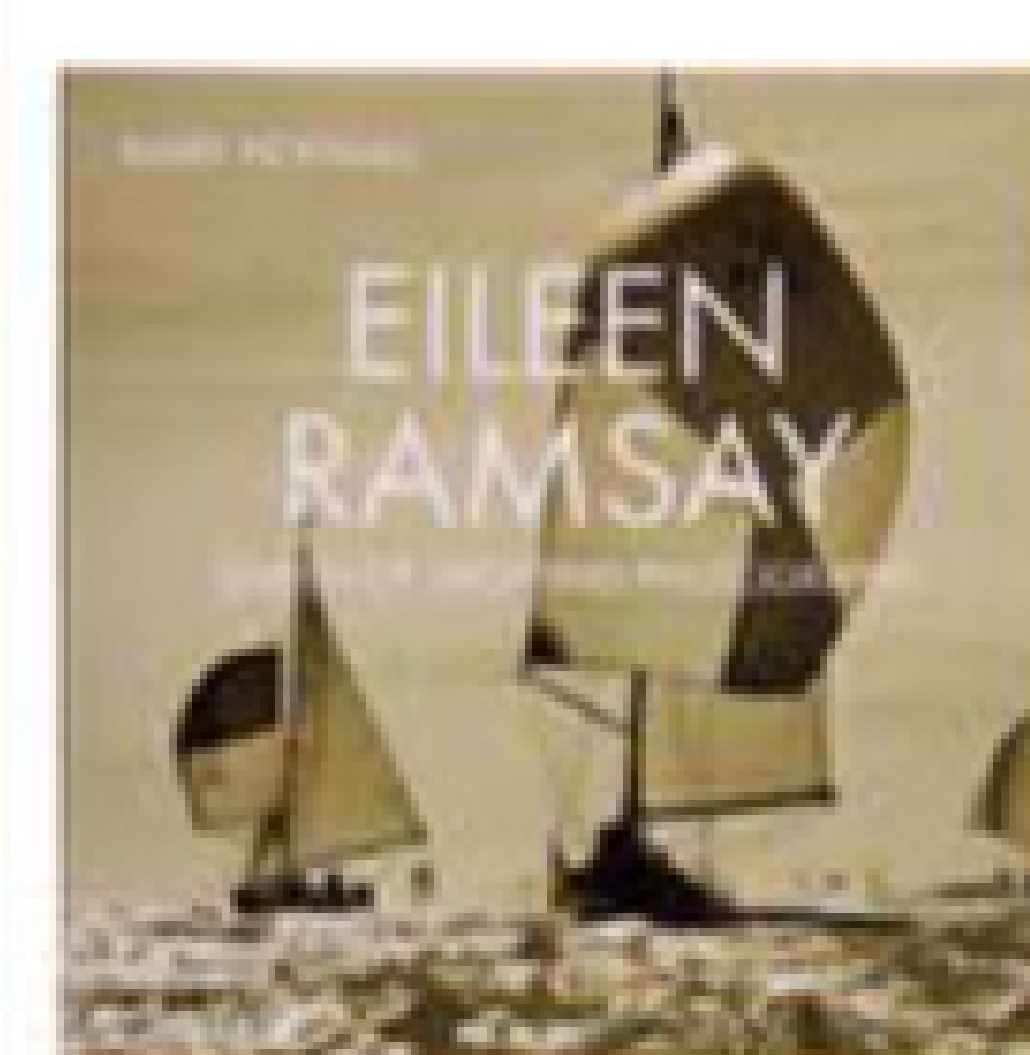
● **FOCUS ON: DIGITAL PHOTOGRAPHY BASICS** by Jeff Wignall, £12.99 Prolific photography author Jeff Wignall adds to the compact *Focus On* series with this guide to getting started with digital photography. When the title says 'basics', it means it, as no term is left unexplained and Wignall takes his time with all the core concepts. This book is a solid jumping-off point for beginners. ● **NIGHT & LOW LIGHT PHOTOGRAPHY: THE EXPANDED GUIDE** by



David Taylor, £14.99 This guide to low-light photography focuses on techniques and tricks for getting the most out of these challenging conditions. Author David Taylor uses some great images, laying down the gauntlet for what can be achieved in low light. Best is the 'Special Subjects' chapter, covering niche skills like light painting and silhouette shooting. ● **CREATING HDR PHOTOS**



by Harold Davis, £19.99 Love it or hate it, one can't deny that it is possible to do unique work with HDR photography. This book probably won't change anyone's opinions on the subject, but Harold Davis's judicious use of examples and case studies should ensure that the enthusiast will have no trouble emulating his techniques. ● **EILEEN RAMSAY: QUEEN OF YACHTING PHOTOGRAPHY** by Barry



Pickthall, £25 Eileen Ramsay established herself as a premier yachting photographer at a time when the industry was male-dominated, and this collection serves as a fitting tribute. Packed with information on yachting and sailing in Ramsay's heyday, biographies of notable figures and scores of photographs, this is a grand accolade to a trailblazing individual.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

EARLY CAMERAS GOT IT RIGHT

I read your article about the recent street photography *Masterclass* (AP 29 September) with interest, as I am becoming increasingly smitten with street photography, to the extent that I have been mulling over the purchase of a more suitable (yet affordable) camera to use instead of my bulky DSLR. To my amusement, I realised that the readers' comments about the X-Pro1 perfectly described a camera I already own! To quote: 'a stripped-down, back-to-basics camera that allows you to concentrate on your photography without the machinery getting in the way... the lenses use

an aperture ring and... the exposure compensation function has its own dial on the top-plate. The optical viewfinder was very popular, as was the shape, look and retro feel of the body'. And my camera is... any guesses? A Canon A-1, recently purchased for the princely sum of £70 at a camera fair!

I guess what goes around really does come around! Perhaps camera manufacturers would do well to reflect on the past when designing new models – for all the amazing technological developments of recent years, there are many ways in which, with those earlier cameras, they got it completely right.

Katherine Woodman, West Midlands

And you are absolutely right, too. Next week we have an interview with the X-Pro1 designer – I think you'd be great buddies! – Damien Demolder, Editor

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

referring to current materials).

Thornton's second book was *Edge of Darkness*, and went into the detail of achieving critically sharp pictures (or, at least, pictures that appeared to be critically sharp). As he always did, Thornton researched his subject meticulously, and tried everything out in practice. So, while he agrees with the fans of Kodak Technical Pan film that it records the greatest amount of detail, he's also entirely clear that a negative on Ilford FP4+ will produce a print that looks as if it's sharper. His conclusions on zoom lenses are not encouraging for the 'one lens works for all' faction: no zoom he'd encountered was good enough for fine-art photography, he wrote.

Now, it's debatable whether anything I do is fine art, but for my purposes and for my personal satisfaction, the zoom lenses I own are invariably less good than the fixed-focal-length ones. There are good engineering reasons why this should be so. But horses for courses. For many of my pictures, perfection is unnecessary, and my choice of lens doesn't matter. For most users, zooms reduce bulk and cost without an appreciable penalty in quality. But I don't crave either a zoom lens on the front of my camera, or a digital zoom button on the back...

John Duder, West Midlands

ALL CHANGE

Having retired and with the needs of work behind me, in scratching round for something to occupy mind and body I settled for a return to photography and picked up a copy of AP. My goodness, what changes! The far-off days of my earlier enthusiasm was the time of 35mm and 2¼in square, of film speed (ASA or DIN), of graininess, of depth of field, flashbulbs, synchronisation V/X/M, prints or transparencies. I would look at the ads and drool over Exacta or Rolleicord, Periflex or Wrayflex (and Leica, of course). No TTL metering then and, if you didn't have an SLR or rangefinder camera, you carried a flashgun, bulbs, film, exposure meter and clip-on rangefinder.

Now I am entering the world of ISO, of records and files (not photos), pixels, sensors, noise, bokeh, JPEGs, raw. It seems that within the digital camera, I have at my disposal not only all the 'early days' bits and bobs, but half or more of the darkroom, too. No need for the little red light in the bathroom and no urgent knocks on the door, not a whiff of developer or fixer! My re-education is proving fascinating. There's nostalgia for the familiarity of aperture and speed rings, and so on, but what a boon the facility of today's cameras, what powers we have! Yet, the essential challenge remains – an eye to create a good photograph. And long may it continue.

Peter Cavanagh, via email

Welcome back to the fold, Peter. You'll soon pick it up again – and you are right to be amazed. What powers indeed! – Damien Demolder, Editor

NO ZOOM FOR ME

I recently voted, as I do most weeks, in the AP online survey. However, on this occasion, there wasn't really a right answer. The question was about digital versus optical zooms – and there was no option to vote for not zooming at all!

The late Barry Thornton, one of the most insightful, able and knowledgeable writers

on photography in the late 20th century, published two books. One, *Elements*, is the definitive book on exposure and development of modern silver film. And, frankly, while Ansel Adams may have been the better photographer, Thornton conveys how to do the technical stuff far better than Adams' volumes on *The Camera*, *The Negative* and *The Print* (as well as

What The Duck



<http://www.whattheduck.net/>

WHAT A CONFUSING HOBBY

Reading your preview of the new Nikon D600 (AP 29 September), the fact that it is aimed at the high-end enthusiast market makes you realise what an expensive and confusing hobby ours is. Even back in the early 1980s, when I badgered my mother for months before Christmas for my Olympus OM10 with manual adapter and Tamron 80–210mm lens, I was only too aware of the cost. For Nikon to pitch an enthusiast camera at over £2,000 seems excessive, especially when it has the D3100 and D3200 still in the range, aimed, I would image, at the amateur. But OK, the D600 is full-frame, has a very expandable ISO range, and costs hundred of pounds less than the 'professional' Canon EOS 5D Mark III.

One can understand why the sales of compacts have dipped, with the entry-level DSLRs that are available, and with the quality of cameras included in smartphones these days, but it does make you wonder if manufacturers are pushing the limits of how they brand their products. Nikon, for example, has the D3100, D3200 and D5100 all priced within a couple of hundred pounds of each other, then there are another five or six DSLRs of different variations – stick an E, X or S on the end and you have even more.

It would be nice to see Nikon streamline its range, although I hope it keeps its entry-level models so those of us on a budget can still enjoy the latest technology without having to open the pages of AP each week and just dream.

David Hawley, West Midlands



GOOD FOR A LAUGH

One group that Roger Hicks forgot to include in his column (AP 22 September) are the 'couldn't take a decent photo if their lives depended on it, but took them anyway'. Facebook is full of such people, who use camera phones or, in one case I witnessed, walk around a local zoo taking photos of the animals with an iPad.

No attempt is made to get the subject in focus, check exposure or position the camera to get the best shot. They then take dozens of photos and download them without any attempt at editing out the worst. All the classics can be found: subjects so heavily backlit as to be blacked out; heads decapitated; images so out of focus that you can't tell what was being snapped; horizons at extreme angles; camera shake; the list is endless. These picture-takers make Lomographers' efforts look like high art. At least they give me a laugh when I see them.

John Wilson, via email

A FRIEND LONG GONE, MUCH REMEMBERED

Anyone who reads AP knows its position as the only weekly photo mag is unique, but something else it can boast of is that it's also the only one in which film cameras still get a mention. This is highlighted by the impressively knowledgeable Ivor Matanle's *Icons of Photography* articles. Forty years ago, I was given a Contax IIIa by my granddad, who'd moved up to a Rolleiflex TLR. However, unlike the predecessor IIIa model featured in Ivor's article (AP 29 September), mine – with its 50mm Sonnar lens – was a somewhat tatty affair. But a more finely engineered and lovely to hold camera I've yet to encounter.

When loaded with Kodachrome 64 it gave first-rate results with its precise rangefinder focusing. Sadly, like many photographers in the 1970s, I fell for the charms of the Olympus OM-1. My Contax was put into a drawer and shamefully forgotten about – until some light-fingered type one night relieved me of it along with other photo gear.

I later tried reliving the magic of the Contax via a Russian Kiev 4A copy. It featured the quirks of Russian cameras in that it did pretty much everything but what I wanted it to. Somewhere in my photo archive are a few pictures of me holding my old Contax, taken at a friend's wedding in 1972. How I wish I still had it. **Richard Riley, Tyne & Wear**



The Contax IIIa appeared in 1951. It was identical to the IIa apart from its top-plate selenium-cell exposure meter

A friend long gone, but never forgotten – Damien Demolder, Editor

BACK CHAT

A grand for a set of wedding shots is a big outlay for anyone, regardless of how much the photographer gets, says AP reader Dave Swann

I NOTED the irate response by professional wedding photographer Brian Pierce (*Letters*, AP 15 September) to letter-writer Jim Anderson (AP 25 August), concerning Jim's views on the fees charged by wedding pros. I've shot many weddings and, as an amateur who's dared step upon this hallowed ground, I have been criticised for doing the professional a disservice. For instance, I once had a call from someone who claimed to be a local wedding photographer. He refused to give his name but tore me off a strip for 'crashing in' on his territory and for undercutting pro prices.

I'd been 'crashing in' for five years at that time with no complaints regarding my work, nor my fees. What's more, I was often inundated with requests for copies of my pictures. I figured I must be doing something right. Not according to my mysterious caller. He rejected my offer that we meet for a drink and, perhaps, compare each other's work. What wedding pro with confidence in his abilities would shy away from comparing his work to an amateur he was berating? And someone he'd accused of not being up to the job.

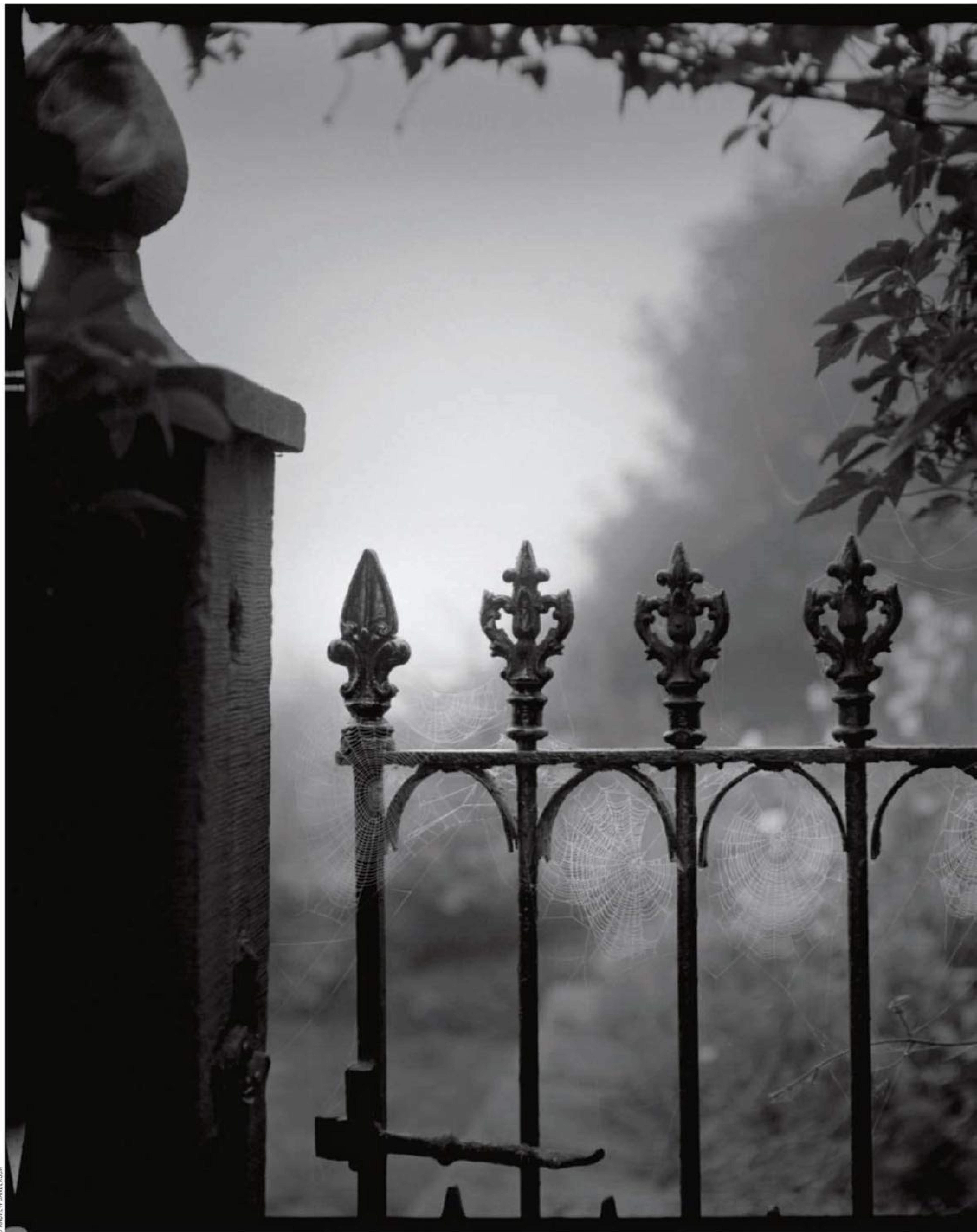
Even the fact that I shot weddings on 35mm rather than the more pro-minded medium format was deemed a crime. Quite how he knew so much about me I've no idea. He turned a deaf ear to the fact that, in my defence, I'd prepared myself for weddings by first accompanying a pro on several shoots.

I have never trodden on the toes of a professional wedding photographer. Almost every wedding I was asked to cover was down to professionals charging outlandish prices to couples who simply couldn't afford them. Where I then lived, the £1,000 fee deemed as 'incredible value' by Brian Pierce would have seen any pro laughed off the premises.

No matter how Brian breaks down the cost, a grand for a set of wedding pictures is an obscene amount of money to many couples – irrespective of how much the photographer himself actually gets. That's clearly why Jim Anderson presumed that only wealthy couples could afford such a fee. Presumably, Brian Pierce's clients fall into that category.

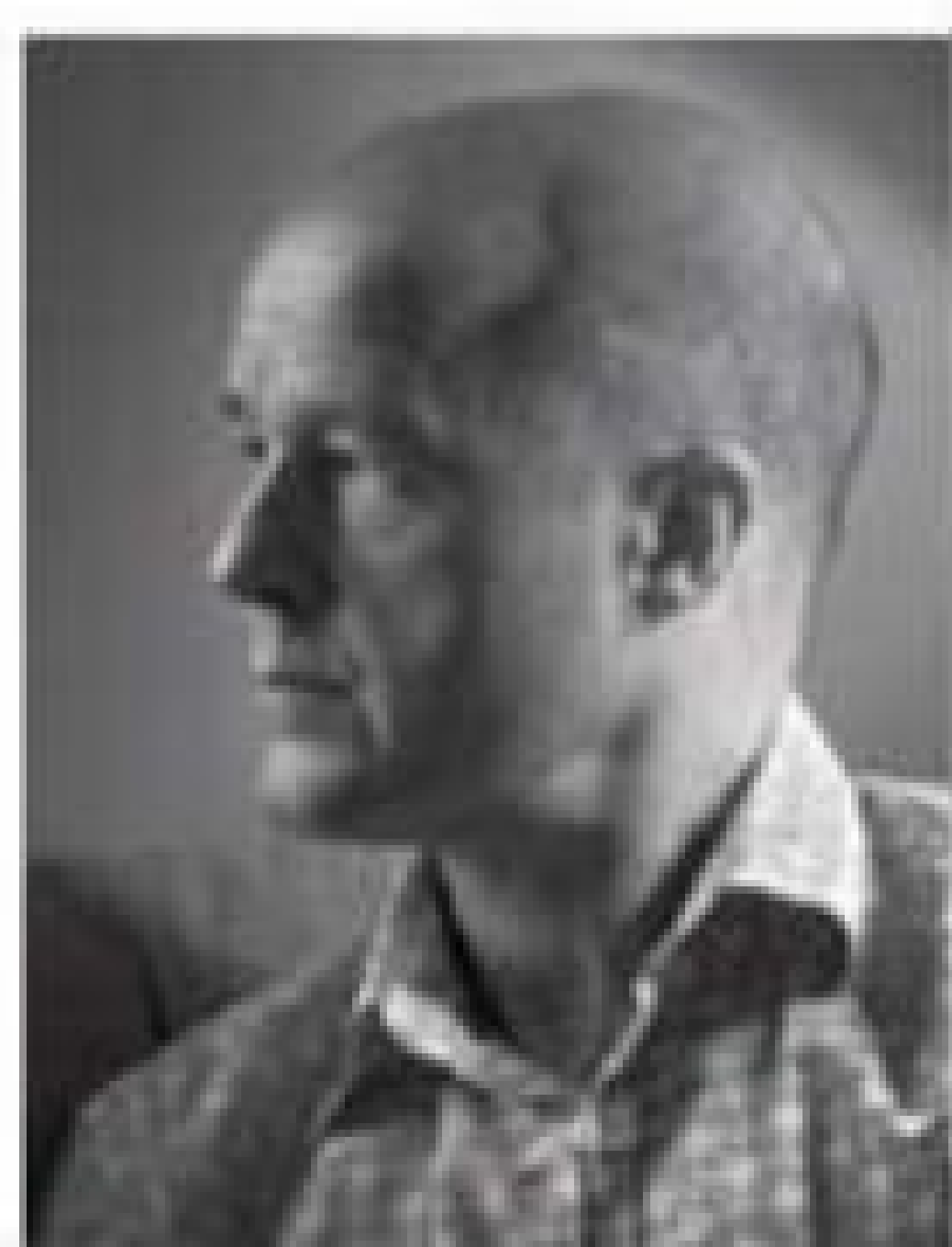
If so, then good for him. Mine fell into what one of them flippantly called 'raggy-arsed commoners' bracket. To them, £1,000 was a large part of a deposit on a house – not what they wished, or could afford, to pay for wedding photos.

It's understandable that pros are concerned that they're not seen to be ripping off their clients, but in today's financial climate even the best will have to move with the times. I recently shot a wedding for a lovely couple called Denise and Martin. I was headhunted for the job due to my having covered Denise's sister's nuptials last year. But I have no doubt that had I charged £1,000 to cover her sister's big day, then Denise and Martin would have given me a deserved wide berth.



BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK

PHOTO INSIGHT



ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques. Andrew regularly gives workshops at his own darkroom, or at student's own darkrooms. He has a blog devoted to analogue photography www.thewebdarkroom.com. Contact andrewsandersonphoto@googlemail.com for workshop details.



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from www.blurb.com, price £15

Andrew Sanderson talks about his simple yet atmospheric image of a gate taken in the early morning light

THE GATE in this photograph is at the bottom of my garden, separating us from our neighbour. When we first moved to this house ten years ago, I took quite a few shots of the place and the surrounding areas, with many of the images photographed in the early morning because I was so taken with the light. Our previous house had been in a small, dark valley and didn't get sunlight till nearly noon, so to experience light in the morning was something of a novelty.

On the particular early morning when I took this image, there was dew on the cobwebs and there was a light mist in the air. It was the cobwebs that really appealed to me, and in order to capture them in enough detail I knew I would need to have a really sharp lens on the camera. Also, to give them the proper impact, I knew I would have to throw the distracting items in the background out of focus, and so shoot at maximum aperture. Therefore, the camera I settled upon was a Mamiya C330f with an 80mm f/2.8 lens. This lens gives excellent results and falls off in focus quickly and in a very pleasing way, so it was an ideal choice.

The other benefit of using the Mamiya C330f is that it is a square-format camera. I love the impact a square crop can give, and it was so suited to this composition. I really cannot imagine it as a rectangular crop.

That said, I was not really thinking consciously about the composition when I took the image. My method of composition in this instance was largely unconscious – I could feel when it was right as I looked through the viewfinder. I find that I do this quite a lot, and it's really hard to explain. Whenever I look around for possible images, I am mentally drawing a box around things and working out which bits need to be included and which bits are distracting or superfluous. I do this before I've even picked up the camera, so by the time I look through the viewfinder I'm just refining what I've already seen. I also see the finished print in my head before I press the shutter and I know exactly what I'm going to do with it.

The Mamiya C330f is a film camera, which is really lovely to use and has produced some great shots for me. For this particular picture I used Ilford HP5 film, as I have for 99% of my images. The optics are so crisp on these cameras that it needs a fine-grained, sharp

film to get the best out of them. Whenever I've used HP5 processed in Perceptol, it has given outstanding prints.

On this occasion, I processed the film in Ilford ID-11 and used my personal method of developing film, which is to downrate it 1 stop and reduce development accordingly, which gives a beautiful tonality. The print didn't need much in the way of manipulation in the darkroom, so I simply burned it in slightly in the top left in order to hold the viewer's eye in the composition.

In order to get a real sense of how crisp and sharp film images can be, you have to be in front of the print, looking closely at the tonality and detail of the printed product. If you have never held a large fibre-based print made from a great negative in your hand, or seen one up close in an exhibition, you have missed out on one of life's great pleasures.

When I help students and workshop attendees to produce high-quality prints from their own negatives, they get so excited! Medium-format film in a decent camera can produce amazing results up to a print size of 20x16in and large format is even better. I work with 5x4, 7x5 and 10x8 cameras, and although they are not the right choice when you want to respond to something spontaneously, they are worth the extra effort.

As far as this image goes, I didn't rank it highly among my other work. I thought it had turned out OK, but so many people have commented favourably about it that I've reassessed my views. I'm always surprised and puzzled at how differently people view photographs: as a printer, I'm looking differently at a picture than, say, a member of the general public might. Viewers of this image often bring their own experiences to their interpretation, seeing things that resonate with their childhood or personal phobias. Some have said they see a garden gate as an expression of incarceration, whereas others have viewed it as romantic. My view of it now is that it simply reminds me of the garden when we first came here. It used to be a right of way, but nobody uses it now, and since this was taken it has become quite overgrown so sadly there's no chance of a re-shoot now. **AP**

Andrew Sanderson was talking to Jade Lord

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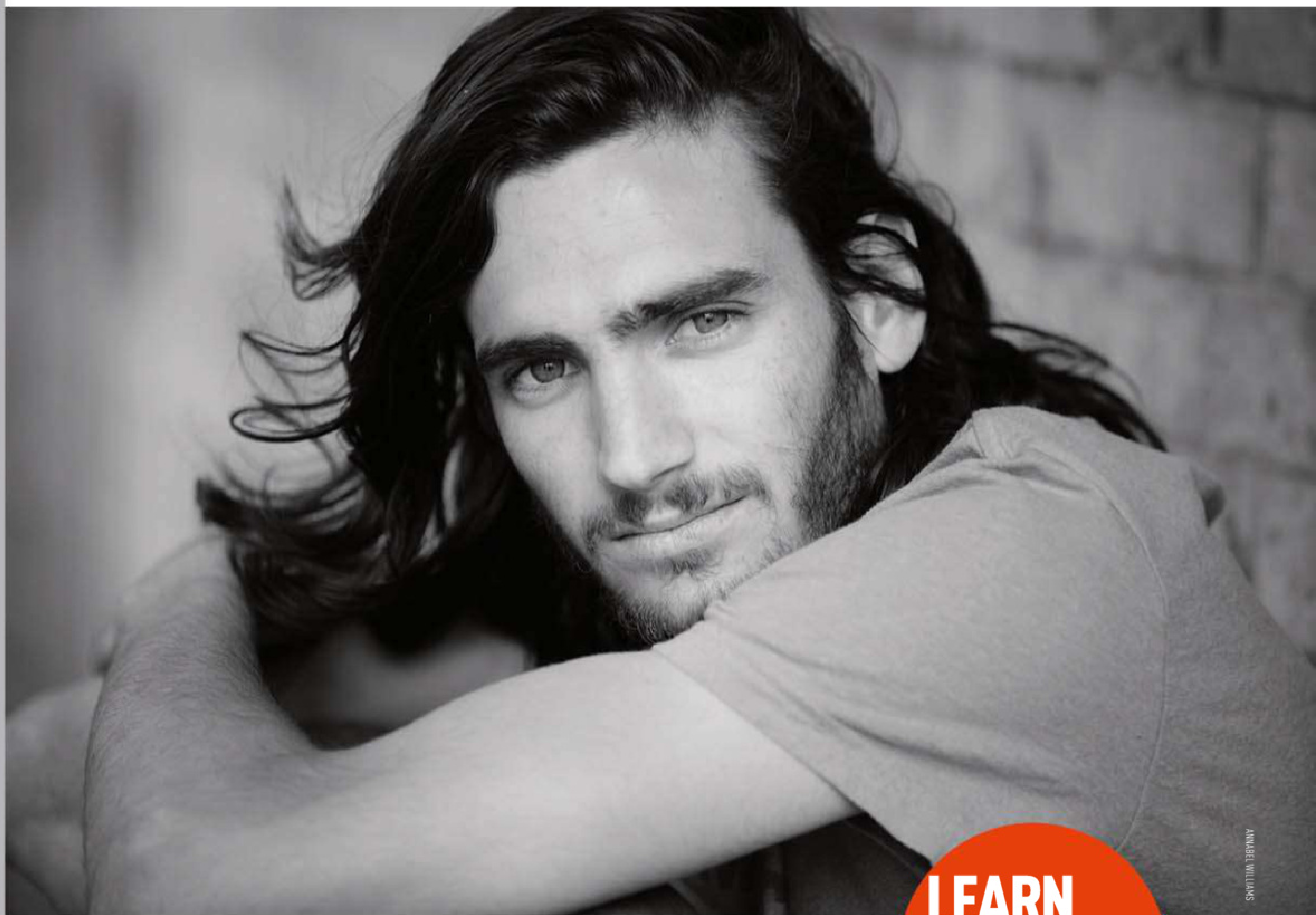


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**LEARN
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Portraiture

The Amateur Photographer Masterclass with **Annabel Williams**

Annabel Williams takes two readers out onto the streets of London to show them how to use the urban environment to achieve successful portrait shots. **Tom Doyle** reports

EVERYBODY is a portrait photographer. Whether you're staring at the screen of a smartphone while your friends pose on a night out, or you're snapping intimate portraits of stars for a cover shoot, the aim is to capture your subject in a way that reveals something of their personality.

The trouble is that most people are naturally guarded. Profile pictures on social-media sites show that people are very careful about how they want to be portrayed, and will fight to retain control

of their public perception. Portraiture is therefore perhaps the most common, yet most elusive, genre of photography. Everybody does it, but few do it well.

It's handy, then, that we have Annabel Williams to show us how to get things done with this *Masterclass*. AP readers Sue Kennedy and Helen Schryver have been given the chance to work with Annabel, who will be explaining how to tease those top portrait shots from reluctant faces.

The location is an overcast London Bridge.

The sun is fighting a losing battle with the clouds, making the elements a challenge. However, Annabel remains positive.

'Shooting in the right light is fundamental,' she says. 'We'll get a lovely soft light today, but we are also likely to get wet. Such is the life of a photographer. Protection for your camera is vital, so make sure you have some kind of cover for your kit. This is particularly important as we enter the colder months.'

It's immediately clear that Annabel is confident and personable, and it isn't hard to see why her shots seem so natural. Perhaps the most important piece of wisdom that she offers our attendees is that preparation is the key to a successful portrait shoot. 'You should have 90% of the work done before the shutter is pressed,' she explains.



Your AP Master... Annabel Williams

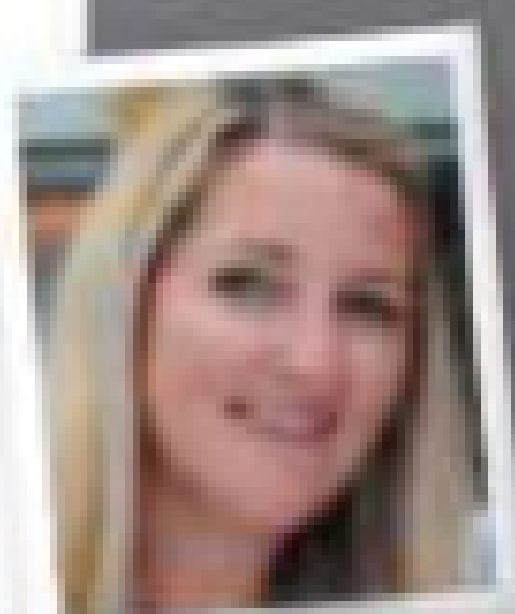


Annabel Williams is one of the world's leading portrait photographers. She is passionate about working in a very simple way with natural light and has forged a successful career as a photographer and tutor. Combining previously acquired skills as a special-needs teacher has allowed Annabel to understand the psychology of people and utilise those skills to get the best possible images of them. She is based in the UK and the USA. For more details, visit www.annabelwilliams.com.

The AP readers... Sue Kennedy



Sue uses a Canon EOS 5D Mark III. She shoots portraits, but her passion is landscape photography. 'It was nice having a creative day to enjoy myself,' she says. 'It was great to pick Annabel's brain and adjust my work according to her advice. I'm going to take away plenty of tips and tricks.'



Helen Schryver

Helen uses a Canon EOS 7D and enjoys portrait photography. 'It was so much fun, useful and incredibly informative,' she says. 'Working with Annabel has had an immediate impact on my photography as she encouraged us to experiment with different ideas and techniques.'



OLIVER ATWELL

PREPARATION

ANNABEL arrived in London the day before the shoot and spent time looking around for good locations. Although she identified a few intriguing areas, she stresses that it's important to keep an open mind when searching for a prime location.

'It's good to have a vague idea and a bit of a plan before you get going, but I usually veer off that route,' says Annabel. 'So while I'll have a definite idea of where I want to shoot, I'll still be on the lookout for other locations as I'm wandering around. It's important not to be blinkered, and to keep your mind and eyes open to fresh ideas. You never know what you'll come across.'

While other photographers may spend days tweaking their camera's settings before a particular shoot, Annabel's style is unashamedly less technical. She deliberately sets up her camera so that it is a 'point-and-click' affair, ensuring she can spend more time concentrating on the model.

'If I want to capture something quickly, I need to be

able to pick up my camera and take the shot – I don't want to be struggling with settings and miss it,' she says. 'I've set the aperture to f/5.6, and I'll use the zoom to pick up whatever I need at a particular moment.'

One of her obvious, but handy tips is to fit your camera with a screw-in protective skylight filter. They may be expensive, but your camera and lenses are more so, and if you're carrying it around all day it may get damaged.

With a busy location such as London Bridge on a weekday morning, it's only natural that subjects will be more nervous as inquisitive eyes pass by every few seconds. Therefore, preparation is crucial. Despite the plethora of people milling about, secluded areas mean that models will be more relaxed, confident and ultimately produce better pictures – which is good for them and good for the photographer.

By establishing a relationship with her subjects, and picking out good clothing combinations and suitable locations, Annabel ensures the maximum shooting time and the minimum of fuss, thus creating a more relaxed atmosphere for everyone involved. 'Once your background is sorted, the pictures are almost done – they just need to be shot,' she says.

WORKING WITH MODELS

WHO YOU

are shooting is fundamental to how they are shot. The two models today are Soroush Pourhashemi (pictured) and Gus Neto, and Annabel stresses that location and lightning are the keys to considering your subject and how they will react to the demands.

Annabel's theory is that a portrait shoot is a two-way street. 'Models think they have to be perfect for you, but that's just not the case,' she says.

'You, the photographer, have to be a person first. When a relationship has been established, the shots will flow.'

In terms of lighting, Annabel suggests that you should be aware of harsh sunlight, particularly as the low autumnal sun begins to draw in sooner: 'Most people's faces can't take harsh sunlight,' she says. 'But due to Soroush's fine bone structure, the "real strength" in his face means he can be shot in harsher conditions than most.'

Both models have slender frames and strong jaw lines. Annabel advises the readers to ask their subject to aim their face down and jut their jaw slightly outwards. 'This takes years off your face – the difference is incredible,' she says.

Rather than a typical straight pose, Annabel instructs the models to give a 'tiny smile', as a full-on smile on request often looks unnatural. 'A small smile gives the picture that bit more feeling if their eyes are smiling as well,' she says.



HELEN SCHRYVER

A quick tip that works wonders is to shoot down onto people, as Annabel believes it adds to the mystique of a picture. With Soroush's intense eyes, it's easy to grab that elusive side of the subject. Of course, these kinds of eyes are always going to be easier to shoot, so it pays to be aware of who you're shooting and how they will react to your methods.

Another simple yet effective trick Annabel uses is to get her subject to

say something stupid. Soroush is forced to yell out 'bananas', but the effect is clear as his face lights up for the next shot, which Annabel captures.

'The trick to making people relax is to not be afraid to look stupid yourself as the photographer,' says Annabel. 'You can look as silly as you need to if it relaxes who you're shooting. Then you're left with a great shot.'

The first difficulty of the day comes when Soroush starts to look uncomfortable while in a topless pose, but Annabel stresses that a photographer should never be afraid to change a shot if it isn't working. 'You have to have the confidence to move instinctively,' she says. 'If it's not working, move it.'

Soroush looks visibly awkward spreading his arms behind him against a glass background, yet Annabel confidently repositions him, working with what's available in terms of the background and gets some interesting shots of him looking more comfortable, yet retaining his mysterious air.



HELEN SCHWIER



SUE KENNEDY

Above: While it's important to have key locations in mind, you should always be on the lookout for new ideas

Left: A successful shoot relies on a combination of clothing, location, light and a good relationship between the photographer and subject

A strong background can make an otherwise ordinary portrait shot excellent



IT'S BEHIND YOU

AS WELL as the person you're shooting and the clothes they're wearing (or, in Soroush's case, often not wearing), another aspect of a good shot is the background. Annabel picks out a few backgrounds that are ideal, including a vivid yellow security entrance that contrasts well with Soroush's green coat (see left).

While Annabel did her homework beforehand, the chance to find another location while milling around can't be passed up, and she stops on numerous occasions to sample what's on offer. While shooting with model Gus, she takes the chance to utilise some well-placed graffiti in a car park in Suffolk Street (see right). The heart shape will apparently work well above his head, but Annabel warns to be vigilant as to the content of the graffiti beforehand. 'You don't want to find a great location, take beautiful shots and then realise that all your pictures are unusable because you have swear words in the background,' she says.

Another thing to consider is where your background runs in terms of your subject. A striking building near a pub offers a strong green wall set against the dark uniformity of drainpipes. 'Make sure your subject doesn't look like they have objects growing out of their head,' Annabel warns. 'This would

be the same in any location, but in central London, a seemingly tranquil background can quickly become choked with movement and clutter.'

Then Annabel spots some great graffiti, and even though the lighting is poor, the strength of the background, combined with Gus's strong looks, allow the chance for a 'man in a scene' look.

'The shadowing of Gus's eyes doesn't matter so much because of his good looks,' says Annabel. 'Plus, the background makes the shot really quite interesting. The wall may look like junk to some, but for our purposes, it provides a rich backdrop.'



HELEN SCHRYVER

LIGHTING

WITH locations popping up all the time, Annabel tells our readers that natural light can create gorgeous pictures.

'Natural light in the urban environment can be flattering to your subject, and with conditions such as these you will be left with little work to do in post-production,' she explains.

One of Annabel's favourite methods is trying out the same location from opposite angles. Not only will your actions help you to make the distinction between lighting in the area, but it will also give confidence to your subject.

'This fulfils two purposes: it gives you a better idea of what will make a good shot, and it can also fill the person with confidence if you make a point of saying that they look better from a certain position,' she says. 'Your search for the perfect lighting with added positive reinforcement will improve your subject's confidence and produce better pictures. It shouldn't be forgotten that with a lens pointed at them, people will always feel like they are being judged – so make yourself a good judge and tell them what you think of them.'

SUE KENNEDY



Exploring the various angles from which to shoot will reveal the best working position



PHONING IT IN

WHILE happily shooting away with a Canon EOS-1Ds Mark III, Annabel also pulls out her iPhone at each location to grab a few snaps. It seems humorous at first as she carefully places the professional camera down, only to wave a pink phone around in earnest. But she insists that with the ever-increasing technology within smartphones, there is no reason not to use them now.

'The apps on offer can give you stunning shots,' says Annabel. 'That's particularly true of Hipstamatic on the iPhone. However, you should initially shoot in the basic camera mode, and then use the image in conjunction with the apps, rather

than using the apps to record the picture.'

The colours and textures offered in apps like Hipstamatic can make for interesting alternative images, such as a striking shot of Gus sitting against a wall (see below right). His wavy hair and beard leave him looking a little like a certain religious figure stuck in the depression of modern-day urban life.

Going back to her mantra of good preparation, Annabel maintains that if you've thought about lighting and composition, good phone cameras will give you great shots. 'In order to progress you must adapt – you have to move with the times,' she says.

Below:
Smartphones have
their own virtues
when it comes to
portraiture



Would you like to take part?

EVERY month we invite three to five AP readers to join one of our four experts on a free assignment over the course of a day. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture) and **Luke Massey** (wildlife). Our next confirmed *Masterclass* will be with Luke Massey in November. If you would like to take part, visit www.amateurphotographer.co.uk/masterclass for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address, daytime telephone number, some words about your work and three or four of your images.



ANNABEL WILLIAMS



ANNABEL WILLIAMS



HELEN SCHAEFER

GET ME SECURITY

ON MORE than one occasion, Annabel and the group were approached by inquisitive security guards demanding to know what they were doing, and then were told in no uncertain terms to move on. This is a particular problem in urban areas, with cameras and guards lurking around every corner, ready to pounce as you set up that shot of a lifetime. Be aware that while you may see a perfect location, you may not necessarily be able to use it, particularly if you are using the shots commercially. Companies and organisations that own land may demand a fee to shoot in that area, so be careful when setting up a shoot that costs time and money as it may be brought to a swift end.

Gardens of Eden

What makes a successful image of a garden? **Philip Smith**, who runs the International Garden Photographer of the Year competition, explains what the judges look for and why our gardens are so important. He talks to **Jon Severs**

IF YOU think a garden is just a green square at the back of the house that you use to sit in when the sun shines, you are very much mistaken. According to Philip Smith, managing director of Garden and Landscape Photographic Arts (GALPA), which runs the annual International Garden Photographer of the Year (IGPOTY) Awards, a garden can be anything from a few pots on a windowsill to a massive public space like the Olympic Park in east London.

'Gardens are so much more than a space to appreciate collections of pretty flowers,' says Philip. 'They have practical roles in our lives, providing food and refuges for essential plants and animals. They also make for a fantastic environment in which to take photographs.'

If you don't believe him, he has proof at the ready. The IGPOTY awards have been running since 2007, when Philip and two other professional garden photographers, Clive Nichols and Andrew Lawson, decided that the voluntary exhibitions they were putting on at Kew's Royal Botanic Gardens in Surrey needed some fresh impetus. They had the idea of making the exhibitions the result of a public garden photography competition open to professionals and amateurs alike. Since then, every 30 November they close the doors for judging on a deluge of images that span the depth and breadth of these fascinating natural habitats.

'A major point that we feel is essential to the competition is that we really want to emphasise to photographers that the garden is the perfect studio,' says Philip. 'You can do portrait, still life, abstract work – in fact, anything! A garden is a place that serves multiple purposes.'

Due to the colossal scope of garden photography's multi-faceted subjects, it would be churlish to attempt to cover all of them in just a single category. Therefore, IGPOTY is divided into several different sections: The Beauty of Plants; Beautiful Gardens; Wildlife in the Garden; Breathing Spaces; Bountiful Earth; Trees Woods Forests; Wildflower Landscapes; and



'Breezy Allium', by Sarah-Fiona Helme, took second place in the Monochrome Photo Projects round of competition six. Three seasonal Photo Projects rounds are held throughout the year

Greening the City. Philip points out that is not unusual for photographers to submit work in several categories, which is allowed under the competition rules. Helpfully, if a photographer is unsure as to which category a photo should fit into, he and his wife Eileen Powell, who run the competition, are more than happy to give advice via email before the closing date.

THE IMAGES

The options are just as diverse for the type of images submitted, with every photography skill able to be utilised. The two main skill areas, however, are macro and landscape-style photographs.

'Macro photography is very popular and we like to see that the photographer

has not just relied on the quality of the lens,' says Philip. 'We want to see that the photographer put something of themselves into the photograph. We need good composition and good lighting. It is not good enough to magnify a flower and expect that photograph to get through.'

'It's the same with the wider shots,' continues Philip. 'In garden spaces you are really looking at the same type of techniques a landscape photographer would use, even though it is on a smaller scale. You need an awareness of how to organise a space, how to position yourself, a sensitivity to light and an understanding of basic composition. These two main areas require quite different skills and part of the remit of the competition is to point out

© SARAH-FIONA HELME/INTERNATIONAL GARDEN PHOTOGRAPHER OF THE YEAR

© MAGDALENA WASICZEK/INTERNATIONAL GARDEN PHOTOGRAPHER OF THE YEAR

'Summer in Rain', by Magdalena Wasiczek, took first place in the Beauty of Plants round of the fifth competition

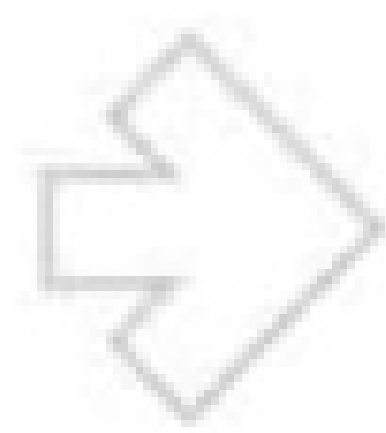


'Sunset Poppies', by
Renata Arpasova,
was a finalist in the
Breathing Spaces
round, sponsored by
the National Trust,
competition five



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'You have to spend time on it, go back to it, look at the subject, and think about the colour and the light and the subject'



those differences and to help people improve their technique.'

That last comment is telling – this competition is unique in taking on an educational role that is as important, if not more so, than the winning and losing. Every photographer who enters is given feedback on their entry if requested, and Smith and the team do a lot of work around the competition on blogs, and through books and workshops, to help photographers improve.

That's not to say professionals are sure-fire winners leaving amateurs with just constructive criticisms. IGPOTY is as applicable to, and can be won by, amateurs as much as professionals.

'Right from the start we wanted a level playing field for the amateurs so we have always had anonymous judging where the judges see only the image and nothing else,' says Smith. 'We are really pleased that we have had quite a few amateur winners. For example, in 2009, Jonathan Berman, one of the winners, was an amateur.'

What further levels the playing field, according to Philip, is that technique will only get you so far. Sometimes the strength of a subject will shine through all by itself.

'Good technique will get you a long way,' he says. 'But having said that, we do have occasional winners who come through where the technique is not great, but it is just a wonderful spontaneous shot,' he explains. 'So technique is important, but it is also about the passion for the subject matter and the originality of a shot that catches a judge's eye.'

It is that passion for the subject matter that Philip says really makes a great garden photograph. It may sound quite an abstract thing to try to put into a picture, but Smith says that the key to showing passion is giving the subject time.

'The more you take photographs, the easier it is to put your personality into the photograph,' he says. 'It is where you see a lovely picture, press the shutter and move on that you get a cold conventional picture anyone could have taken. You have to spend time on it, go back to it, look at the subject, and think about the colour and the light and the subject. Really engage with it. When you talk to winning photographers, you hear the same story – they found the subject and they went back six or seven times. One

© ROGER FOLEY/INTERNATIONAL GARDEN PHOTOGRAPHER OF THE YEAR



'In the Garden of the Four Seasons', by Roger Foley, took first place in the Beautiful Gardens round, competition five

winner had spent three years working on a single subject and a single technique.'

So, in Philip's words, the more you look, the more you see and the more you understand colour, shape and texture. The pictures then begin to present themselves to you rather than you looking for them, so it becomes natural, and that is when it becomes interesting.

THE RIGHT CONDITIONS

Philip adds that while the process should become as natural as possible, it is equally important to get yourself in place at the optimum time when conditions for garden photography are just right. This is when you have a bright overcast day, where the white clouds act as a 'huge reflector in the sky'. It also has to be very still, with little wind.

'Wind can be a very negative factor because if you are doing close-up shots, the slightest breeze can alter the picture,' Philip explains. 'The sun can also be very problematic, as dark shadows on close-ups break up the natural pattern of the subject. It can also alter the colour, making it look artificial.'

Philip says colour is not as problematic when using digital kit as it was when film was the medium of choice. The competition itself has never had much of a film presence, though, with around 15% of entries using film in 2007 and last year only around 3% shooting on film. Yet Philip admits that it's not all about the top digital cameras, as some interesting cameras have been used by past winners.

'We have had entries – and winners – from people who have used Lomo cameras

and pinhole cameras,' he reveals. 'It is actually sometimes the wackier formats that lend themselves to doing things slightly differently.'

Doing things differently is one of the top tips Philip can offer those who wish to enter the competition and compete with, on average, 20,000 others. He says that copying winning pictures from previous years never works, and working out your own vision is extremely important. His other tip is to keep it simple – trying to say too many things, he says, is seldom successful.

However, as mentioned earlier, the competition is not just about winning – just by entering you have access to advice, blogs, and the first word about the books and exhibitions that the competition runs. That said, the reward for overall victory does carry a £5,000 prize and the overall prize fund is £12,000. All category winners also have their work shown at exhibitions run by the competition across the UK and abroad, as well as in books.

The fact that exhibitions take part in locations as far afield as Sydney, Australia, shows how far the competition now reaches from its Kew base. However, Philip says Kew is still very much the competition's 'spiritual home', and the competition is still very much a partnership with that organisation. It's unsurprising, as both parties exist to really further the cause for people to be more aware of the role gardens play in our lives. But more than anything, Philip says that he also hopes IGPOTY helps spread the message that 'gardens are wonderful sources of inspiration for photography of all kinds.'**AP**

The new book, *International Garden Photographer of the Year: Celebrating Five Years of Award-Winning Images*, will be published on 8 November by Murdoch Books, priced £25. The closing date for the sixth annual competition is 30 November 2012. There is a charge for most entries. Visit www.igpoty.com for more details

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Robert Owen France

From being given a 126-format camera by his uncle to saving up for his first SLR (a Pentax K1000), Robert's enthusiasm for photography started early. After a little persuasion he began experimenting with black & white and discovered a passion for recording landscapes and nature. 'There is incredible beauty every time you go outside, and the perennial challenge is to be a good enough photographer to take advantage of it,' he says. In the future, Robert hopes to explore astrophotography, for which he expects his growing appreciation of DSLRs to come in useful.

Barn interior

1 The lighting has created intriguing shapes in this slightly abstract image

Nikon D5000, 18-55mm, 1/400sec at f/9, ISO 320, polariser and red filter

Creeping ivy

2 Robert has allowed the soft light to draw out the detail in the textures here

Nikon D5000, 18-55mm, 1/60sec at f/8, ISO 400, polariser and red filter

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Sky, ferns and logs
The angle Robert chose for
this image allows the three
elements to balance perfectly
Nikon D5000 18-55mm, 1/50sec
at f/8, ISO 400, polariser and
red filter



1



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This is a really striking image, and not just because of the eye-catching glow of the robin's fiery feathers. We are trained to focus on the eyes, but here Andrew draws our attention to the tiny patterns that run across the bird's head. And his looking-down pose makes the bird look especially thoughtful. It's a interesting and beautiful picture – *Damien Demolder, Editor*

2



Andrew Piper Surrey

Although Andrew describes himself as 'a frustrated portrait photographer', the nature of his work and lifestyle have led him to gravitate towards plants and wildlife. 'To capture an image of something rare or beautiful is the most wonderful thing in the world,' he says. Andrew started learning the craft at just 13, receiving instruction from his uncle, who was a wedding photographer. 'I, like many others, became hooked when the magic image appeared in the developing dishes,' he says.

Robin

1 This fascinating shot allows for appreciation of the bird's colour and details on the feathers

Nikon D3100, 70-300mm, 1/50sec at f/5.6, ISO 400 tripod

Stag beetle

2 Andrew has found a novel and interesting way to shoot his subject here

Fujifilm FinePix HS10, 10.1mm, 1/100sec at f/7.1, ISO 200





3



4

Agapanthus

3 The perspective and contrast both work well in this image of flowers

Nikon D3100, 40mm macro, 1/250sec at f/11, ISO 100

Locust

4 Andrew has made the most of a moment with an unconventional subject

Nikon D3100, 40mm macro, 1/100sec at f/8, ISO 400

Elizabeth Andreoli Hampshire

A textile artist by day, Elizabeth at first took photographs to record her work with fabrics. It wasn't until she took a trip to the Canadian Rockies that her eyes were opened to landscape photography. 'The scenery was so breathtaking that I was determined to get as many photos as I could,' she says. Elizabeth now aims to work on her landscapes: 'I love the ability to get an instant sketch of something amazing,' she says. To see more of Elizabeth's art, visit www.ejatextileart.co.uk.



Frozen Lake at Lake Louise

1 The shape of the lake echoes that of the mountain in this image

Canon EOS 400D, 18-270mm, 1/400sec at f/11, ISO 100

Paintpots Reflections

4 The viewer's eye is led up through the layers of this rich, vivid image

Canon EOS 400D, 18-270mm, 1/160sec at f/7.1, ISO 100



Snow Cloud over Lake Louise

2 The gathering clouds evoke a real feeling of tension here

Canon EOS 400D, 18-270mm, 1/500sec at f/14, ISO 100

Look-out Point

3 The foreground hut gives a sense of the scale of the mountains behind

Canon EOS 400D, 18-270mm, 1/400sec at f/13, ISO 100



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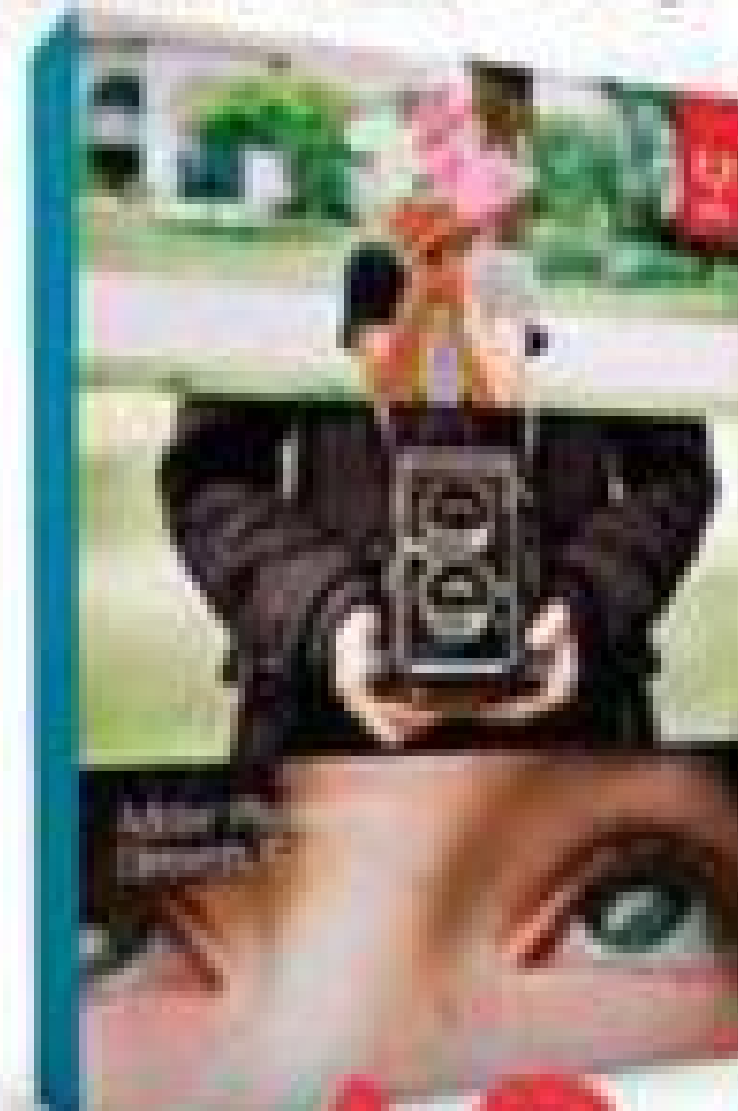
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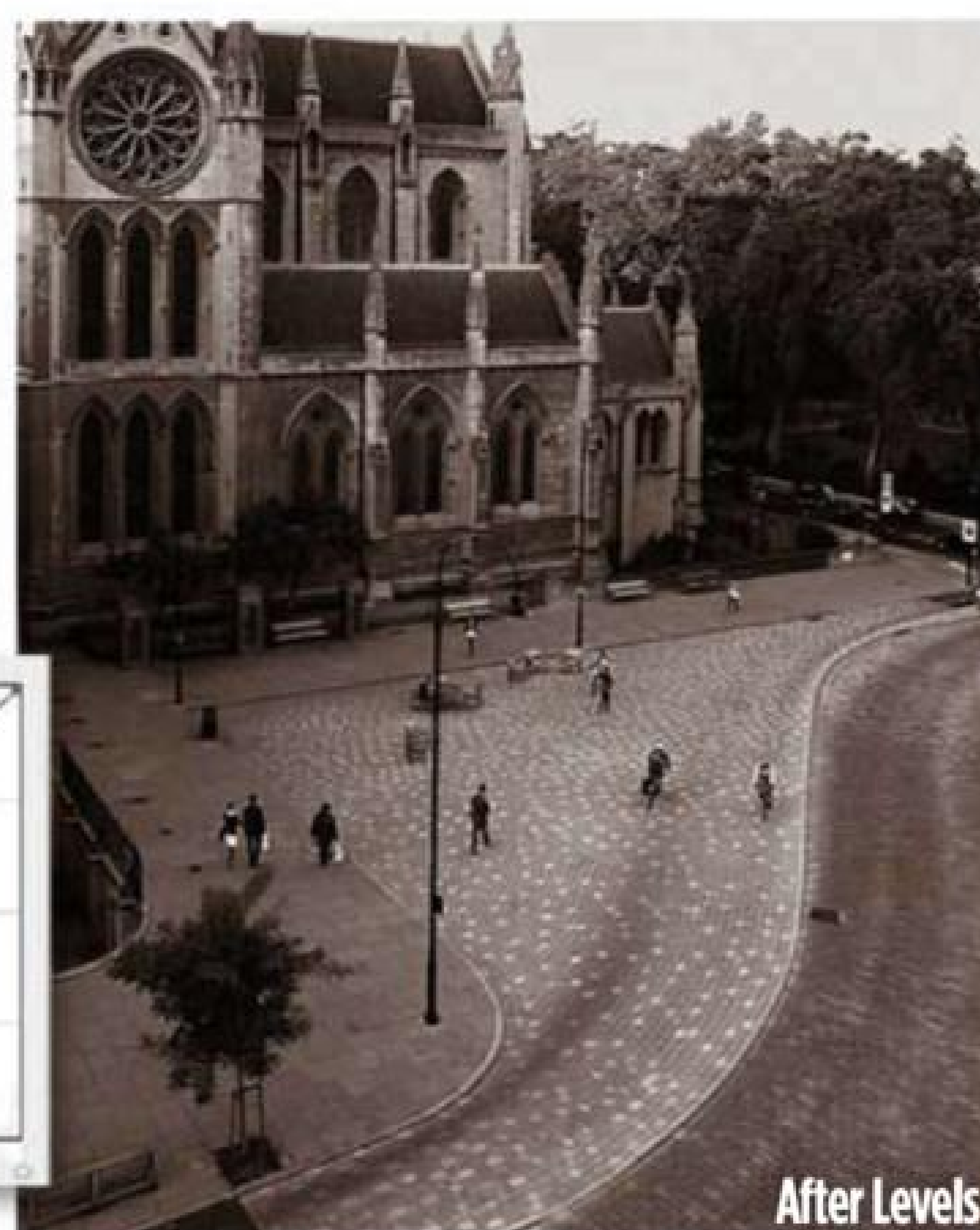
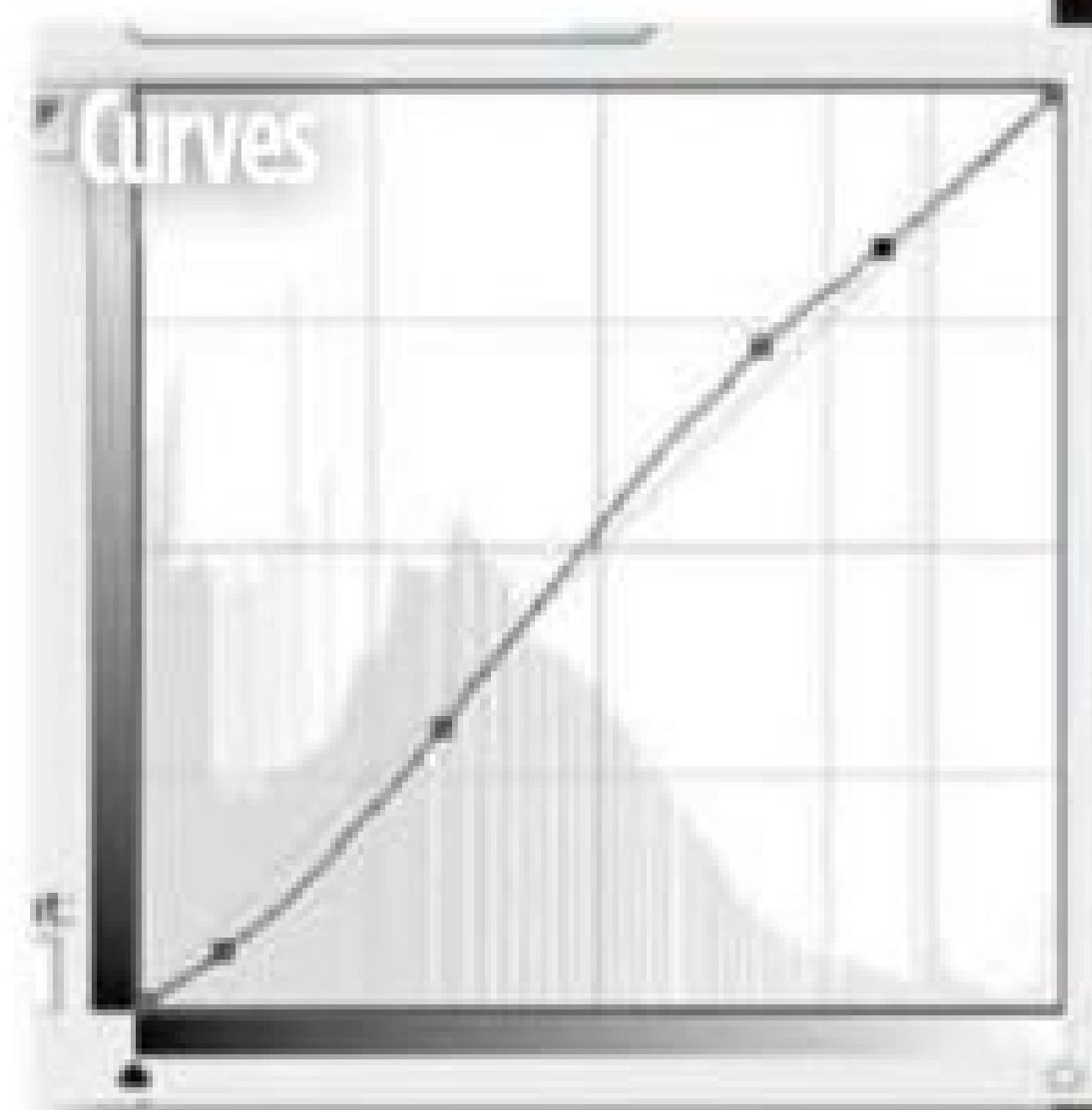
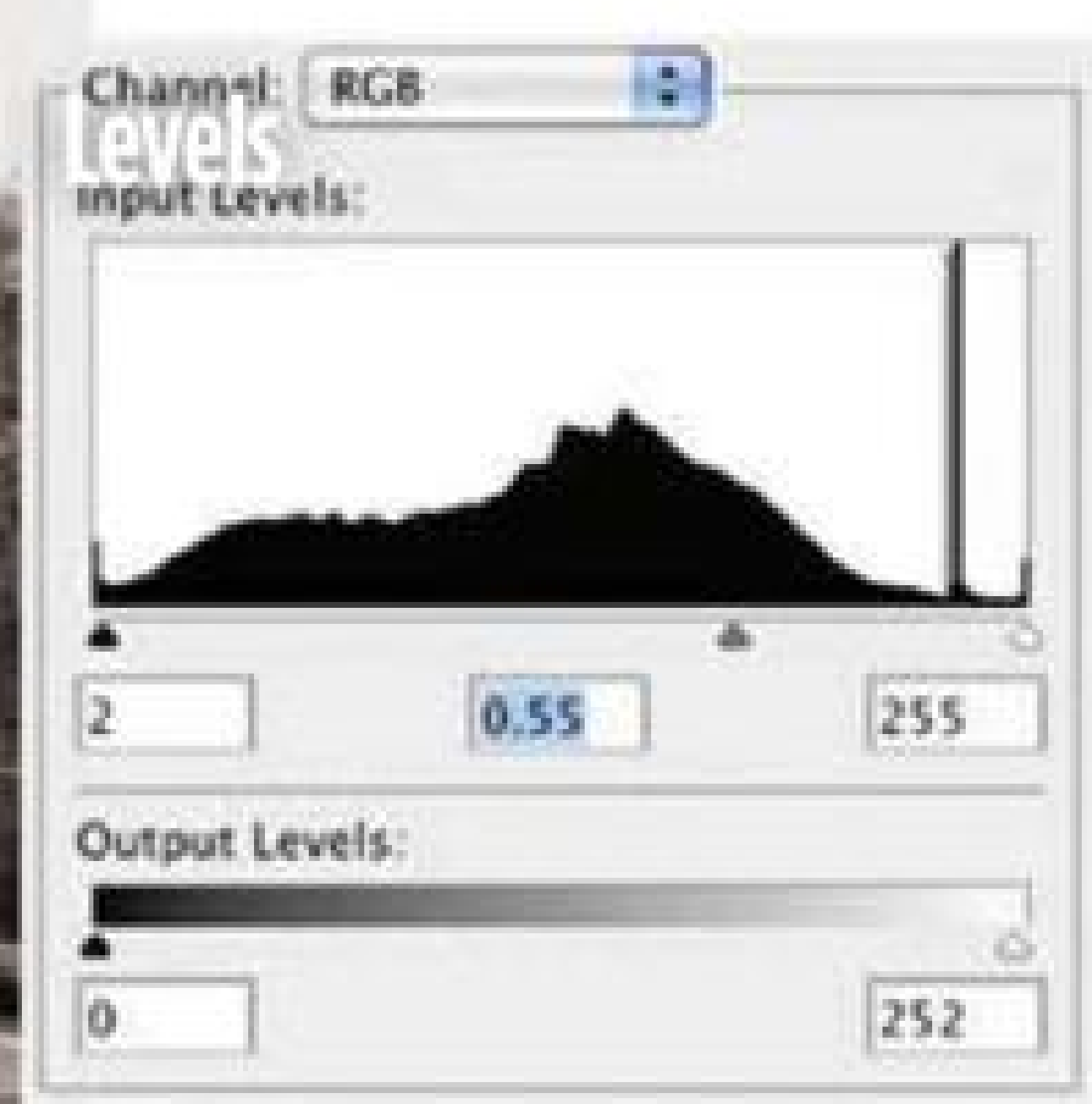
APappraisal



Expert advice, help and tips from AP Editor Damien Demolder



Original



After Levels

Church of Christ the King, London Alan Dove

Canon PowerShot G11, 6.1mm, 1/160sec at f/3.5, ISO 100

ALAN tells me that he's worried he pressed the shutter either 1/2sec too soon or too late when he took this shot, but actually I like the way the people in the scene are forming a line across the middle of the frame – they are almost parallel with the kerb. The picture has a classic air about it. Alan has chosen his subject well and made an attractive image, using the sweeping road to great effect.

I don't think he picked the wrong moment, but I do think he could have exposed the image differently and perhaps framed it in a way that would retain our attention more easily.

I can't change the exposure now, so I used Levels to make the midtones darker and to add some tone to the very white sky. Doing this makes the lighter curves of the road and the lines of the building stand out more, emphasising their shape and direction. Ideally, I'd have got more out of the sky, but in Alan's file it is a detail-less white.

Next, I used a shallow Curve to add some more contrast to make more of the differences between the lighter and darker midtones, and then I turned down the colour saturation to leave just the warmth of that brown sepia tone.

I've cropped the edges of the frame, too, to remove some distracting elements. The white sky in the space above the roof draws the eye away from the subject, as does the bright edge of the building on the left-hand border and the reflective road sign on the right. Trimming off these elements makes for a more relaxing image that has fewer things to demand we look away from the main area of interest.

In the final image the dial window is too close for comfort to the edge of the frame, but there's not much I can do about it.

It's a nice shot, though, Alan, and exactly in the traditional style that I enjoy looking at.



Edited



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Aberffraw Bridge Gareth Southworth

Nikon D700, 16-35mm, 1/400sec at f/10, ISO 200

SNOW scenes are so photographically compelling that some cameras only get a run out when the white stuff is all around, but as exposure meters are not designed to work with bright areas at the bottom of the frame things often go wrong. Here, as is usually the case, Gareth's camera panicked at the bright scene and underexposed to make the snow a dull mid-grey, instead of the white it is supposed to be. Using Levels, I've corrected it to make a bright image that is probably closer to what Gareth saw at the time, but which leaves most of the sky bleached out.

I made a second version in which I have concentrated on making the bridge a silhouette and the man walking over it stand out against the stormy sky. This time there is detail in the sky, and the frame is fuller for it. I think I prefer the darker version, but in each the man is clearly the centre of attention. I also made a black & white version, using the red channel for its drama. This makes a much simpler picture as there is less to distract us, and again the man stands out. I like the colours in the coloured versions, but the monochrome makes the message much clearer.

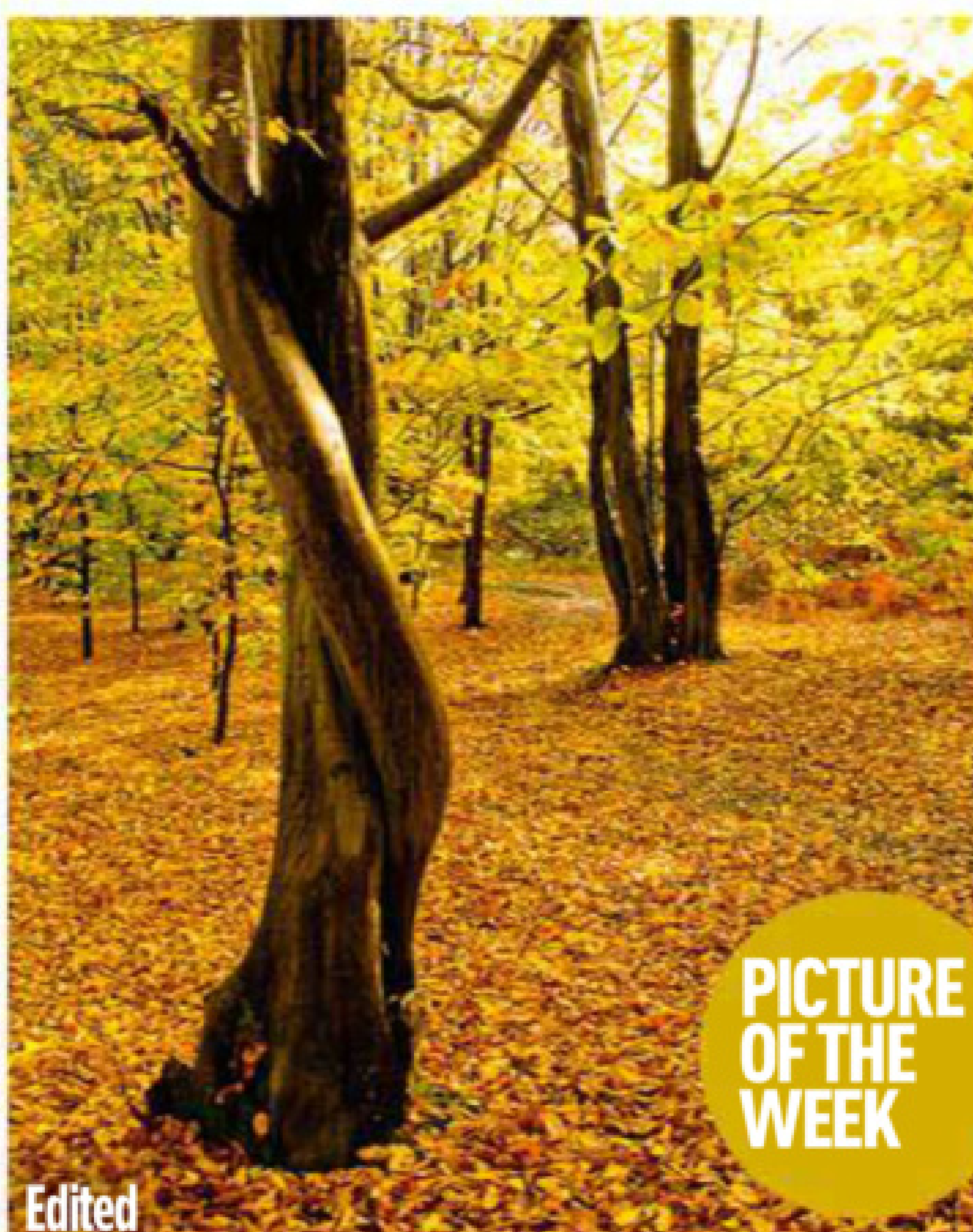
While I love the intruding building on the right of the frame, I've trimmed it away as it distracts from the main point of focus, and it makes the picture seem long and thin. The new crop places the man on an intersection of thirds, and makes the image easier to digest.



'I think I prefer the darker version, but in each the man is clearly the centre of attention'

Twisted tree Bob Hill

Canon PowerShot G7, 7.4-44.4mm, 1/50sec at f/7



THIS is a beautiful tree and well spotted by Bob. I love the way it twists, and the way the sun catches the trunk to demonstrate, in 3D, exactly what is going on. The colours are sensational, too, and Bob has kept them moderate and realistic.

There are a couple of things that bother me that Bob could have fixed at the time of shooting. All I can do now, though, is show what could have been.

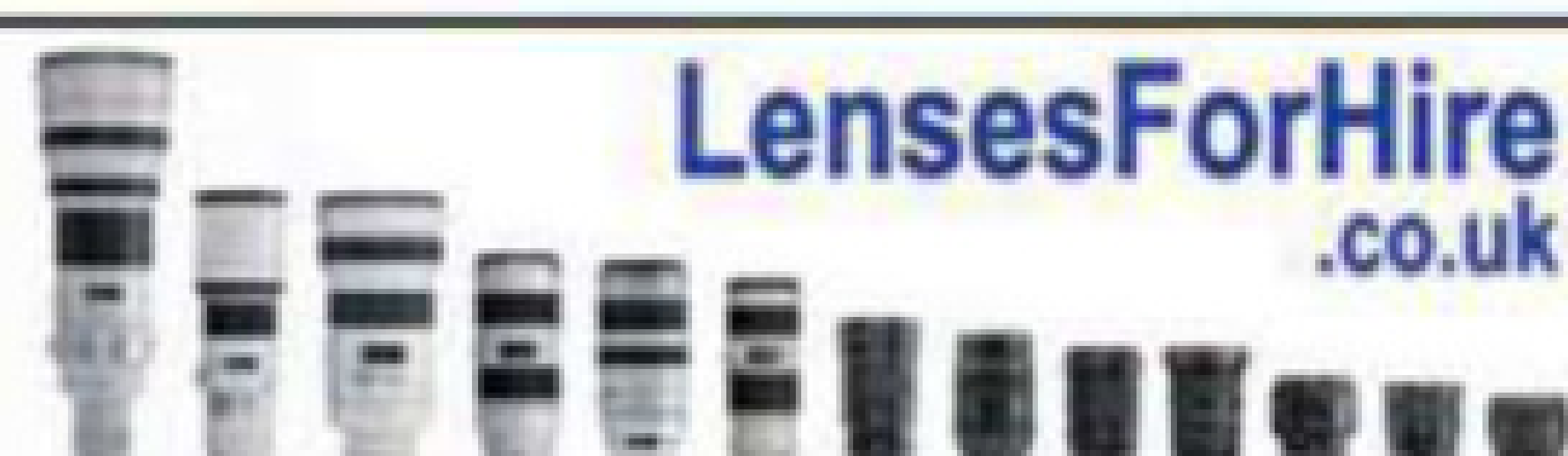
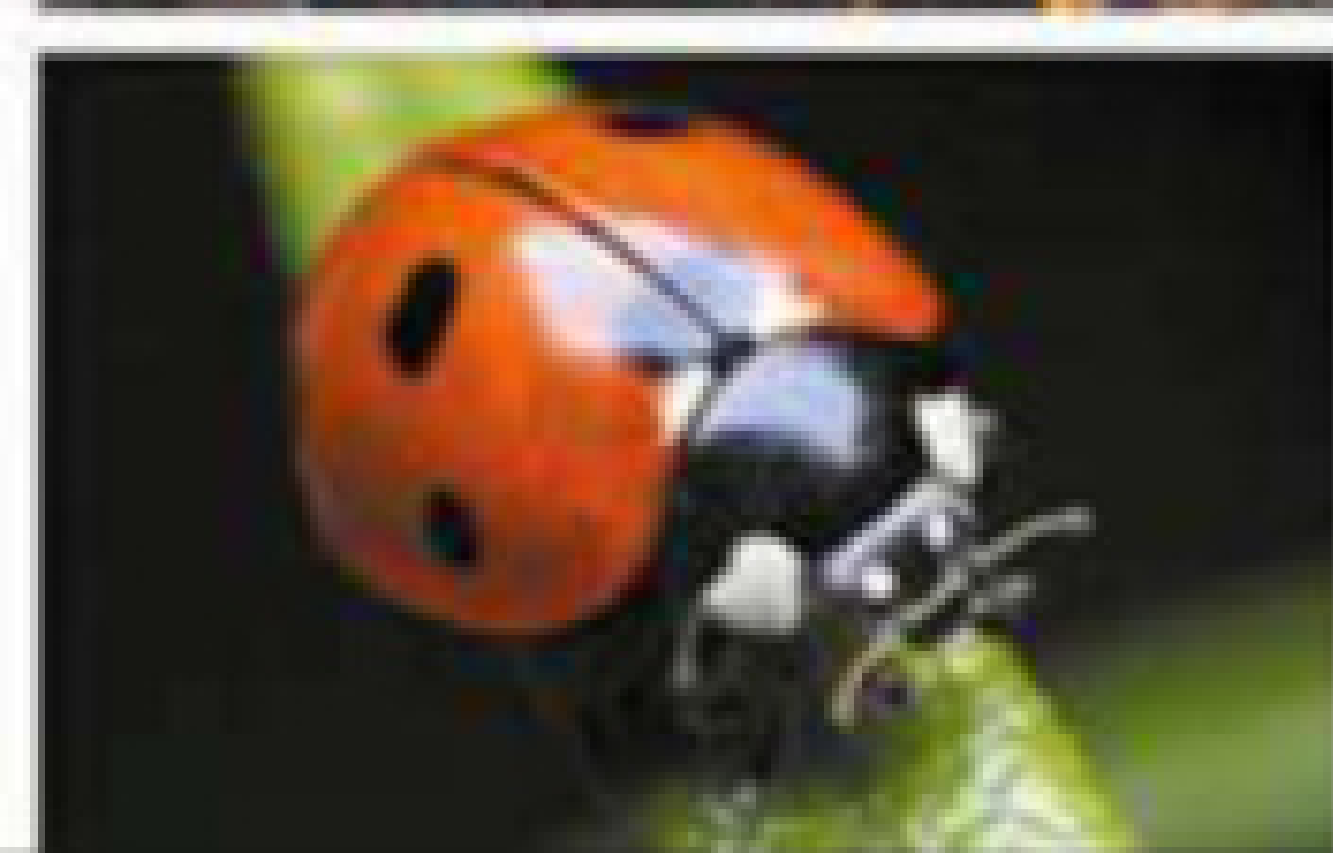
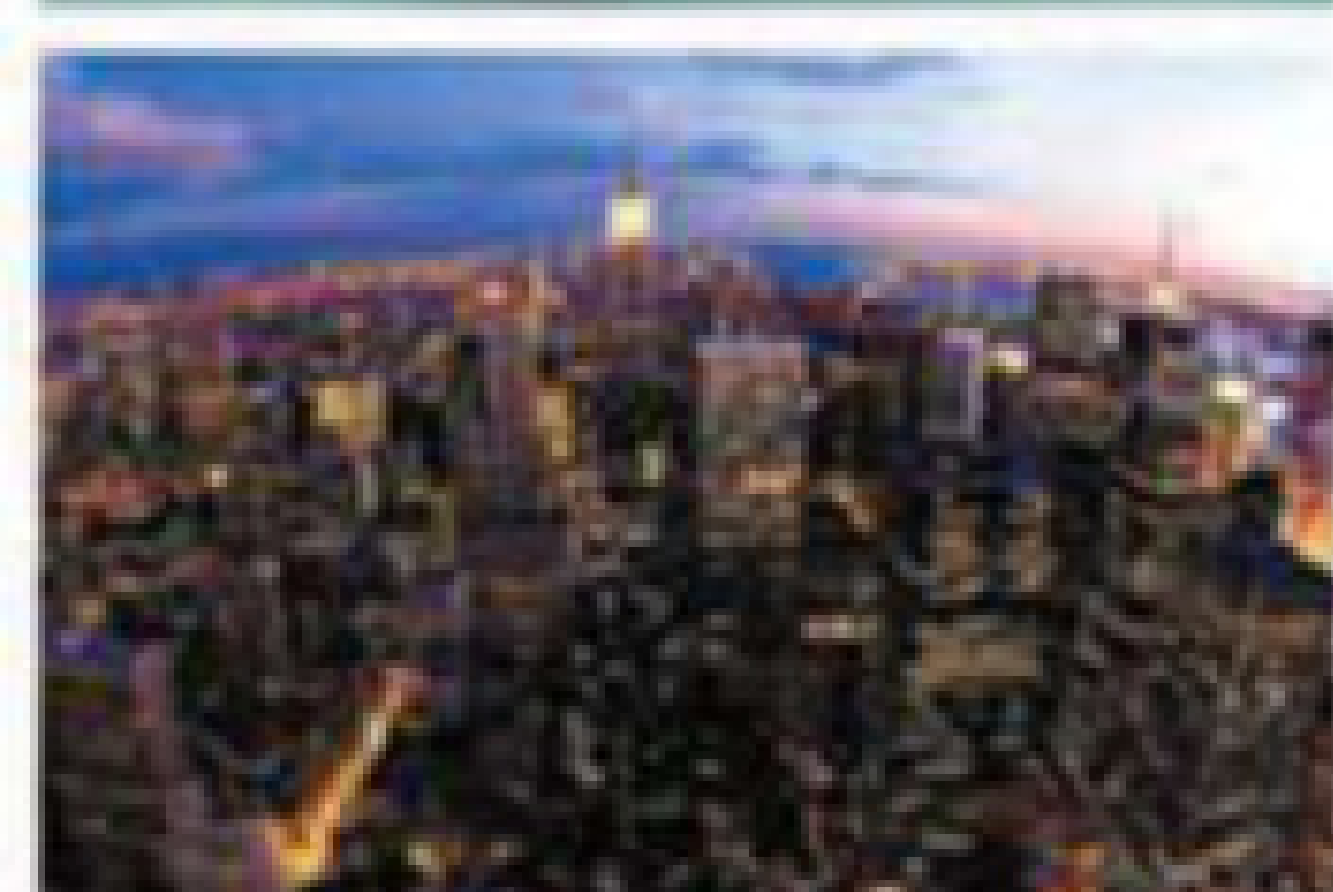
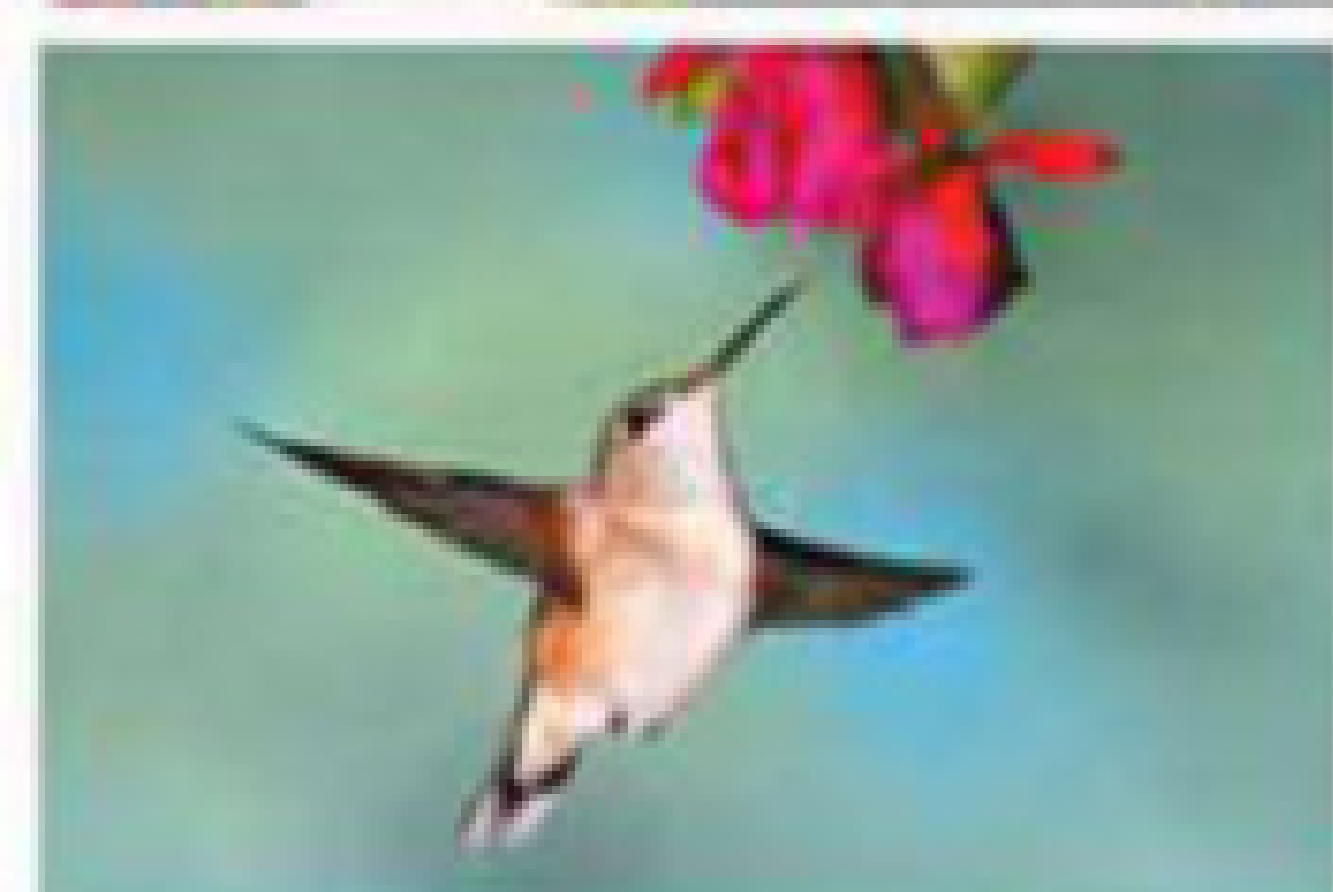
The first thing that bothers me is that straggling branch sticking out of the back of the trunk. It looks like a wispy tail, and fights against the grandeur of the scene. Bob could have moved himself round to hide it behind the main trunk.

The second thing is the dark branch crossing the top right-hand corner of the frame that stands out against the sky and demands that we look at it. Again, getting rid of it is a question of positioning.

The only other thing I've done is crop the image to 5:4 proportions. It's a very formal shot and benefits from the squarer frame, with reduced space between the base of the trunk and the bottom of the frame. I also added a touch of contrast and a sprinkle of sharpening.

This is an excellent shot, though, and my picture of the week.

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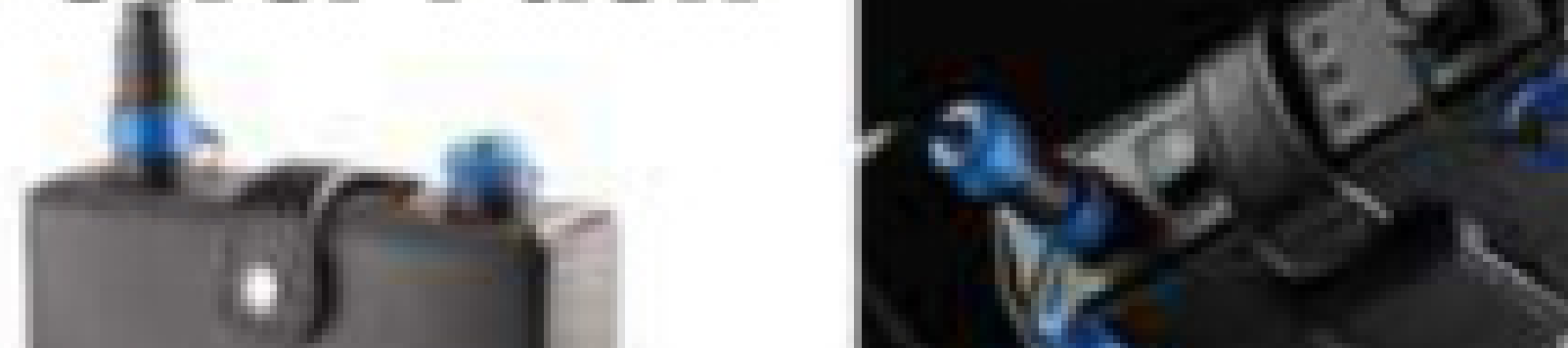
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Damien Demolder. Editor. Amateur Photographer.



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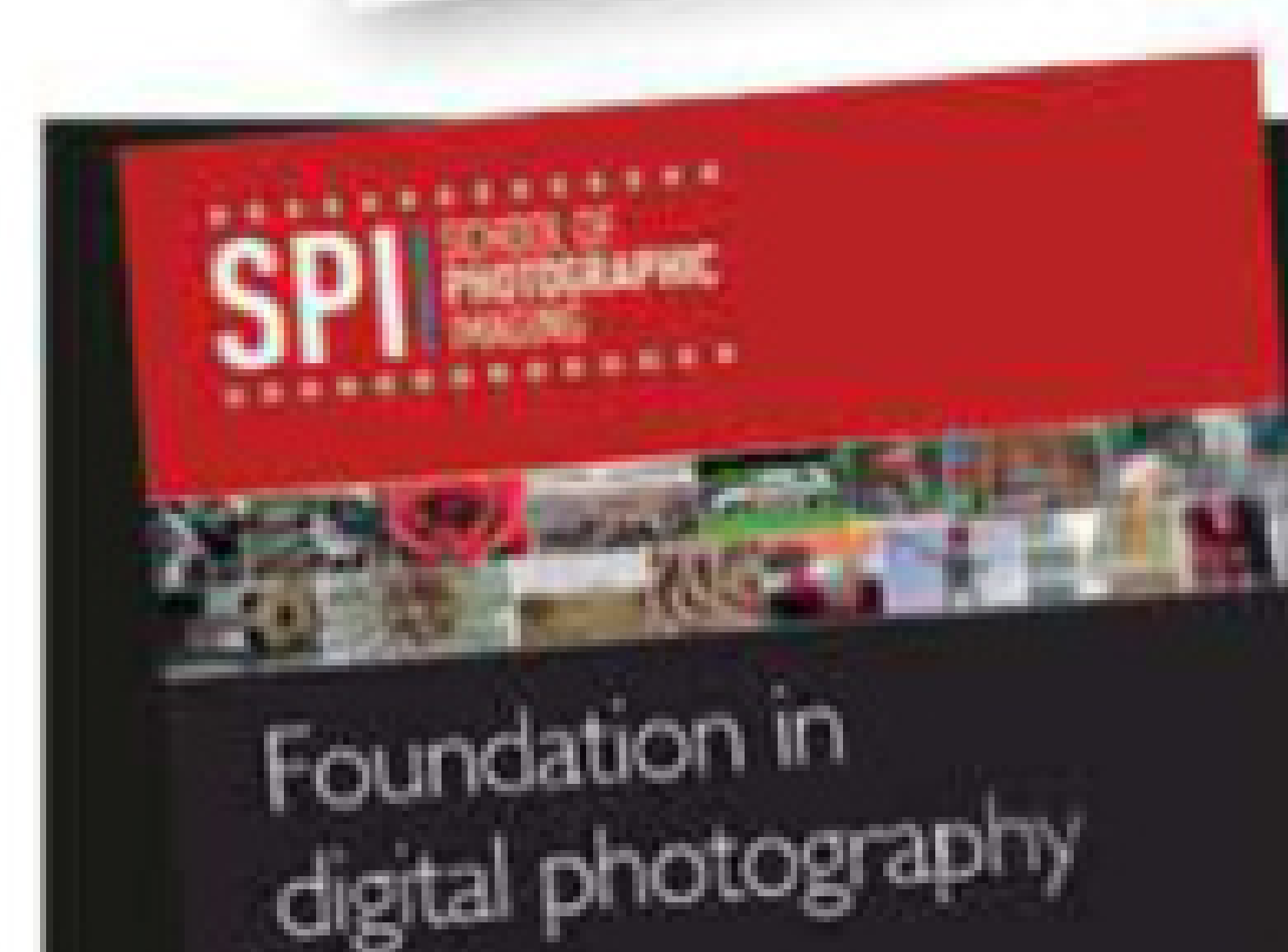
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

SanDisk Cruzer Fit USB flash drive

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www.sandisk.co.uk

THE SANDISK Cruzer Fit USB flash drive is smaller than a penny and has a tiny metal loop that allows it to be attached to a keyring, wallet or bag via a thin cord. The real advantage of its tiny size becomes obvious when it is plugged into a device. The end of the Cruzer Fit sticks out by around 4mm, and the low profile means it is discreet and less likely to be knocked when in use.

Available in 4GB, 8GB, 16GB and 32GB, I leave the largest of these plugged into my laptop and use it like a secondary disk drive for temporary files and photos, saving room on my main drive. It can also be used as a temporary back-up drive for important files and photos, or even for plugging in to a compatible television to play back images. Recommended for anyone with a laptop. **Richard Sibley**



Gary Fong Lightsphere Coloured Dome Kit

Around £20

www.calumetphoto.co.uk

GARY Fong's Coloured Dome Kit is designed for the Lightsphere Universal and Collapsible flashgun attachments and, used off camera, it provides a simple and effective way of colouring backgrounds and adding atmosphere and drama to flash-lit shots. Red, blue and green

domes are included, as is a grey dome, which can be used as a grey card substitute to gauge white balance.

The tough rubber lightsphere is collapsible and fits securely onto all hotshoe-mounted flashes. Once fitted, it is unlikely to fall or be knocked off. I also like the kit's virtually indestructible nature – the domes could rattle around in the camera bag for an eternity without damage, and are washable. Coloured gels can be used with the domes to mix or deepen colours.

Part of the Gary Fong system, the dome kit is not compatible with other manufacturers' attachments but the design and usability of these products makes buying into the 'Fong way with light' an attractive proposition. **Andrew Sydenham**



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Sigma DP2 Merrill

We test Sigma's advanced compact camera with an APS-C-sized Foveon X3 sensor that delivers a 46-million-pixel image.
AP 20 October

Nikon Coolpix S800c

The firm's latest compact camera comes equipped with the Android operating system.
AP 3 November

DxO Viewpoint

DxO's latest software offers a simple way of automatically correcting anamorphic distortion.
AP 10 November

Sony Alpha 99

Sony's new SLT model features a 24.3-million-pixel sensor and a 10fps shooting rate (when in crop mode).
AP 1 December

Canon EOS M

Canon's first compact system camera has an 18-million-pixel, APS-C-sized CMOS sensor and a touchscreen.
AP 8 December

AskAP

Let the AP team answer your photographic queries



BARGAIN OR GIMMICK?

Q Following an accident and subsequent surgery, I am no longer able to carry around my DSLR and lenses. I was becoming resigned to having to downsize quite dramatically and curtail what I could attempt photographically when I saw the Panasonic Lumix DMC-FZ200 with Leica lens – a well-featured, lightweight, superzoom, all-in-one camera with a 25–600mm equivalent zoom and a constant f/2.8 aperture. On paper, this is the dream camera I have been waiting decades for, but is it any good? I'm sure it will be too tempting to resist for many amateur photographers, but while £500 is a bargain if it's any good, that amount is too much to waste if it's a hopeless gimmick. **Mike Gosling**

A The smaller sensor of the Panasonic Lumix DMC-FZ200 is, of course, going to compromise image quality. The photosites that convert the light to electrons are far smaller than the equivalent sites on a 12-million-pixel DSLR sensor. This means that less light is gathered, which results in noisier images and a more restricted dynamic range. As the FZ200 has a compact-camera sensor, you can only ever really expect the results to look as good as those from a compact camera.

In bright conditions, images at low

ISO sensitivities look good, but noise becomes an issue when sensitivities greater than ISO 400 are used. Noise reduction is applied in-camera, but this can cause a loss of detail.

However, the FZ200 is a very good camera, and I found it to be one of the best bridge models I have used when I tested it in AP 29 September. Being able to save raw images gives more control over noise reduction.

Overall, the FZ200 is a good camera, but don't expect the image quality to be as good as that of a DSLR.

Richard Sibley

SCANNING 8X10IN FILM

Q I have just started shooting with 8x10in film and am having the most fun I have had with photography for ages! I recently bought an Epson Perfection V750 Pro scanner, but am having trouble finding someone who has experience in using this scanner for scanning 8x10in negatives and transparencies. Is

there a community of dedicated users who are scanning 8x10in negs and trannies?

Greg Bartley

A I suggest you take a look at the Large Format Photography website (www.largeformatphotography.info), where you will find a 'non-commercial community

The Epson Perfection V750 Pro scanner



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

of large-format photographers'. A central feature of the site is its forum, which includes a section dedicated to digital processing. I'm sure you'll find a few people there who will be able to help.

Chris Gatcum

OPENING NEF FILES

Q I bought a Nikon D800 recently, along with Adobe Photoshop Elements 10 and Lightroom 4.1, expecting that I would be able to open the D800's NEF files with one of these programs. However, neither Elements nor Lightroom will open the D800 files. While I can open them with Nikon's NX2 program, this does not process the files in the way I would like to. In the past, I used Photoshop to open the files from my D300 and then converted them to DNG format before saving them in another format for printing.

I have searched through the Adobe website for answers and even downloaded a program called DNG Converter (which claims to open D800 NEF files), but I cannot get this to open them, either. Is there any program similar to Photoshop Elements that will open these files, or is there any specific fix that I am missing?

GW Burton

A Unfortunately, you're not alone in your frustration. Adobe's forums are bristling with D800 users who are struggling to get various versions of Photoshop, Photoshop Elements and

FROM THE AP FORUM

When to sharpen

Caulkhead asks Should I use the sharpening tools in my raw-conversion software *before* opening the image in Photoshop, or do I open the unsharpened image in Photoshop and sharpen as the *last step* in the process as is usually recommended?

beejaybee replies I open the unsharpened image in Photoshop and sharpen as the last step.

AP GLOSSARY

DNG

DNG (Digital NeGative) is a lossless raw file format that was introduced by Adobe in 2004, at a time when photographers were already familiar with JPEG, TIFF and manufacturer-specific raw files used by digital cameras. Unlike proprietary raw formats (and Adobe's big 'USP'), DNG files are an 'open' standard, which means that any camera manufacturer can make use of them in their cameras. However, the use of DNG has not been widely welcomed by manufacturers. To date, only a handful of manufacturers allow raw files to be recorded in DNG format, most notably Leica, Pentax and Ricoh. The vast majority of companies prefer to keep their proprietary formats.

DNG is still of interest to photographers, though, even those whose cameras shoot a proprietary format. The reason is that the format can help ensure that raw files remain accessible into the future – hence the 'Digital NeGative' tag. If Adobe continues to support DNG (which it does), then a DNG file created now is more likely to be compatible with future software than some proprietary file formats. As a result, some photographers add DNG to their digital workflow, converting their (proprietary) raw files into the DNG format and using those 'digital negatives' as their archive files.

Lightroom to open their raw NEF files. However, I do have a few suggestions.

First, you need to make sure that you're using the correct version of the Adobe Camera Raw (ACR) plug-in with Photoshop Elements – you need ACR 6.7 to open files from the D800 using Photoshop Elements 10. So, assuming you haven't done so already, I suggest that you download ACR version 6.7 from the Adobe website (www.adobe.com) and install that. Hopefully, it will enable you to open your D800's NEF files using Elements 10.

Regarding Lightroom 4.1 – which, in theory, should open your files without a problem – there may be an issue if you're using live view to shoot your raw images. It may sound strange, but according to Adobe, using live view 'causes the raw files to use a special compression method, which is not readable by Lightroom', and this

results in files that cannot be opened. The workaround is to simply not use live view during raw capture.

Finally – and this would affect your raw files regardless of the program you are trying to open them in – are you using Nikon software to import your images from your camera to your computer? If so, is it the software that came with your D800, or are you using (older) software on your computer that came with your D300? This is important because although older versions of Nikon's software (ViewNX and Nikon Transfer version 1.x) will transfer your images, the software isn't compatible with the raw format from the D800 and can actually corrupt the data. This will result in raw files that cannot be read by your Adobe software no matter what version of ACR you have.

Chris Gatcum

P-Stoddart replies All images usually need a bit of sharpening, but it must be controlled as when it is overdone it can produce very nasty effects, like halos or ghosting around objects, or even strange patterns in clear sky images. Raw converters should be set to just give you a pure conversion unless your editing program is missing a feature that you have in the raw software. For example, my raw converter does lens correction, but my editing program does not, yet my editor has much better sharpening than the converter. Therefore, I apply lens correction in my raw converter, but leave sharpening to my editing software. And yes, sharpening should be your final step, in my opinion.

PhilW replies Isn't the accepted 'best' way to apply input sharpening at the conversion stage,

then output sharpening suitable to the output medium (screen or print) in your editing software?

beejaybee replies The basic issue is that sharpening creates artefacts, and those artefacts may become an issue when other post-processing is done. It's perfectly true that you need different sharpening for different presentations/resolutions, but you keep the master unsharpened and apply appropriate sharpening each time you make a copy that will be viewed in a different way.

A gentle tweak of Unsharp Mask in the conversion (about 50% at radius 0.7, to offset the anti-alias filter) is probably OK, but since you're going to have to sharpen at the end anyway, why not leave it until then?

In next week's AP

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Tony Kemplen looks at 100 years of the endangered 127 film and some of the cameras made for this emulsion



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Nikon D600

Nikon's new D600 offers an appealing upgrade path for consumer users. We put it to the test to find out just how good this full-frame, entry-level model really is

Mat Gallagher
Deputy editor



IT'S BEEN a busy year for Nikon. New cameras have been launched across its DSLR range, from the professional-spec D4 to the entry-level D3200, as well as more recent additions such as the Nikon 1 J2 compact system camera, the full-frame D800 and a healthy range of compacts. Right before the photokina trade show, we suspected there were more models to come – and we were right. Announced just a week before the show started, the D600 fills an apparent gap in Nikon's range between the semi-professional D800 and the advanced amateur D7000. This gap has perhaps been widened by the ageing D300S, a camera that is now more than three years old. While the D600 isn't a direct replacement, it should certainly appeal to those upgrading from the D700 or D300S, as well as those wanting to step up from the D7000 or D90.

The D600 uses a new 24.3-million-pixel, full-frame sensor. This is believed to be a Sony-made unit, as has been the case with

many previous Nikon sensors – particularly as the release of the camera came just a day after Sony announced three new models, including the Alpha 99, with a seemingly identical sensor.

The camera borrows much of its layout and styling from the D7000, yet with a slightly bigger and heavier body. It also adds weatherproofing, a hefty screen guard and, most importantly, that full-frame sensor.

Despite the rapid advances in image quality from smaller sensors and the array of compact system cameras offering APS-C-sized sensors to match DSLRs, the full-frame unit is still considered the pinnacle of image quality for many amateur users. The arrival of the Canon EOS 5D and Nikon D700 first brought the 35mm sensor size within reach of the serious amateur, but there has continued to be a huge price leap from the high-end APS-C-sized models to those using full-frame sensors.

The D600 is aimed at addressing this gap and bringing full-frame cameras to a wider audience. However, when based on the suggested retail price, there remains a £990 price gap between the APS-C-sized D7000 (£1,005) and the full-frame D600 (£1,995), with room, potentially, for a higher resolution APS-C-sized model at around

the £1,400 price mark.

Despite the full-frame sensor and premium price, the D600 sits in Nikon's consumer range, not the professional range with the D300S. It has a built-in flash, a standard shooting-mode dial and scene modes. While this is an enthusiast camera, like the D7000 it is still likely to appeal to professionals wanting a second full-frame body. We received one of the first samples after the announcement and put the camera straight to the test.

FEATURES

A slightly unusual problem I had with the 36.3-million-pixel D800 was that I found the resolution was just too high. With raw files reaching sizes of more than 75MB, I found that shoots normally totalling images of less than 20GB suddenly filled a 64GB card, which had knock-on issues for downloading time, processing and storage.

The D600 has a more manageable 24.3-million-pixel resolution from its 35mm (35.9x24mm) full-frame CMOS sensor. This delivers a 6016x4016-pixel file that averages around 28MB in 14-bit lossless raw form or just 10MB in JPEG. While this may seem a significant drop from the D800, the files will still produce a 20x13in print at 300ppi or an A2 print at 242ppi, which is more than enough for most users. Further details about the array and micro lenses are unclear, but the sensor works alongside the new Expeed

AT A GLANCE

- 24.3-million-pixel, full-frame CMOS sensor
- Expeed 3 processor
- ISO 100-6400 (ISO 50-25,600 extended)
- Multi-CAM 4800 39-point AF
- 3D Color Matrix II metering
- 3.2in, 921,000-dot TFT LCD
- 5.5fps continuous shooting
- Full HD 1080p video capture
- Street price £1,955 body only

➔ 3 processor, which is also found in the D4 and D800, to deliver 16-bit image processing and provides the camera with a sensitivity range of ISO 100–6400, expandable to ISO 50–25,600. Presumably thanks to the smaller file sizes, the burst shooting rate is faster than that of the D800, providing a maximum of 5.5fps in full resolution. This is only slightly slower than the 6fps offered by the D7000 and faster than the 4.5fps offered by the new Canon EOS 6D. Sensor cleaning is built into the unit to shake dust from in front of the filter, while there is also the dust-off reference data via Capture NX2 for more stubborn particles.

The metering system is not the same 91,000-pixel system as that found in the D800, but the older 3D Color Matrix II system, with a 2016-pixel RGB sensor that is featured in the D7000. However, this does offer a wide ±5EV exposure compensation, and a choice of matrix, centreweighted and spot options. The centreweighted setting gives 75% weighting to a choice of 8mm, 12mm, 15mm or 20mm centre circles. Equally, the spot option can be recorded from the centre 4mm circle or around the selected AF point. The autofocus system is a



The dynamic range is an impressive 14.2EV from the D600

similar 39-point system to that found in the D7000, rather than the 51 points in the D800. These two factors are clear indications of the D600's consumer slant, although, as the D7000 has proved, both are still very impressive systems.

Shooting modes are chosen via the top dial and include the standard PASM alongside the more basic auto, no-flash and scene-mode options. Within the scene selection, the D600 includes 19 options, from the likes of High and Low key through to pet portrait and blossom options.

Perhaps more useful for the experienced photographer are the drive modes on the dial below, which feature a quiet shutter setting, mirror up, remote control, and high and low burst options. Nikon has been criticised in the past for not having an option to combine the self-timer and mirror-up functions, but on the D600 it is possible to select a mirror-up option when using the wireless remote or any setting using a wired unit.

The D600 accepts most Nikon and third-party lenses using the F mount. Those models designated for DX (APS-C) use will provide a cropped image on the camera, with an output of 3936x2624 or 10.3 million pixels. This means that those users upgrading from other Nikon consumer DSLRs can still use all their old lenses. For best results, though, the FX D and G varieties are recommended.

Images are saved via an SD card. Dual slots are available, offering the choice of a second card to be used as an overflow, back-up, or to save raw and JPEG files separately. Both are compatible with UHS-1 SDHC and SDXC cards. Using a high-speed 600x UHS-1 SDHC card, I managed 14 raw+JPEG, 15 raw or 47 JPEG files before filling the buffer in high-speed mode.

The D600 uses the same EN-EL15 battery as the D800 and the D7000, and the predicted number of shots per charge is 900, which is equal to that of the D800. This is still an impressive feat

Nikon D7000, D600 and D800 comparison			
	D7000	D600	D800
Sensor	APS-C	35mm	35mm
Resolution	16.2MP	24.3MP	36.3MP
Processor	Expeed 2	Expeed 3	Expeed 3
ISO	100-6400	100-6400	100-6400
(expanded)	100-25,600	50-25,600	50-25,600
AF	MultiCAM 4800DX	MultiCAM 4800	MultiCAM 3500FX
	39-point	39-point	51-point
Metering	3D Matrix II	3D Matrix II	3D Matrix III
Burst mode	6fps	5.5fps	4fps
Body	Magnesium alloy (top/rear)	Magnesium alloy (top/rear)	Magnesium alloy (all)
Weight	690g	760g	900g

FEATURES IN USE HD VIDEO

HD VIDEO has become something of a standard feature for all new cameras, but until recently the Canon EOS 5D Mark II remained the pinnacle for movie fans, thanks in part to its full-frame sensor. Until the Canon EOS 6D arrives in December, the D600 will be the cheapest full-frame HD video solution, and it boasts a headphone socket over its Canon counterpart. The shallow depth of field offered from a full-frame sensor multiplies the creative possibilities of video, and when combined with decent optics it is possible to create real cinematic results. The D600

doesn't allow full control over the ISO and shutter speed that some cameras do, but the aperture can be preset before filming from the aperture priority mode. The microphone input means that professional microphones can be used, which also avoids picking up the noise of the autofocus motor in the lens, while the headphone jack allows proper monitoring of the sound. The MOV file type the D600 uses to record will play back on most devices without the need for editing software, and a basic edit of the start and stop points can even be made in-camera.



for a full-frame camera, and puts many other brands to shame.

Cementing its consumer status, the D600 also includes a flash – although so does the D300S. The D600's flash is a moderately powerful unit, with a guide number of 12m @ ISO 100, and provides slow sync and redeye functions, as well as control of Nikon's advanced wireless lighting system. Wi-Fi hasn't been overlooked, either, and while it isn't built into the body, a small adapter – like the one available for the D3200 – can be attached to the side to allow connection to a smartphone or tablet, for image upload or camera control.

8/10

BUILD AND HANDLING

With a build somewhere between the D7000 and D300S, the D600 feels professional, but is still small and light enough to keep in your bag for opportune shots. The body features a part magnesium-alloy structure that encompasses the top and rear sections, like the D7000, rather than the full shell like the D800, but it has the same degree of weather sealing as its big brother, to resist dust and moisture. The new AF-S Nikkor 24-85mm f/3.5-4.5G ED VR kit (tested in AP 8 September) lens also features weather sealing.

While the appearance and general layout of the D600 is closest to the D7000, in use I was reminded far more of the D300S and its predecessors. The large rubber eyepiece and screen protector on the rear give the camera a rugged feel, and although the grip isn't overly deep for the size of the camera I found it sufficient for holding the camera in one hand between shots.

The shooting-mode dial follows a similar design to the D7000, rather than the mode-button method of the professional range. However, this dial now has a lock button in the centre of the dial to prevent accidental mode changes. With another lock button for the second dial below, it can be quite tricky to change the shooting mode and drive mode when you want to, but this



is better than the result of shooting in the wrong setting.

The rear function buttons double up in their operation, between playback and shooting, but most of the time this is not a problem. The only time I found this an issue was when the camera was showing a preview of the last shot and the button, instead of changing the ISO (as it would in shooting mode), zoomed out of the image.

One clever addition that is useful, though, is that when changing the ISO button you use the rear finger dial, but if you turn the front finger dial it switches into auto ISO mode. This works with the white balance – changing the variants of each setting and the quality setting – altering the image size of the JPEG files between large, medium and small.

The function buttons seem to cover most of the controls needed for fast operation, and by pressing the Info button twice you gain quick access to additional controls

The Sigma 105mm macro lens has been able to reproduce very fine detail

such as movie settings, noise reduction, D-Lighting, card selection and custom button assignment.

The main menu is fairly clear for all other functions, although the shooting menu feels a little bloated, spanning over four screens. It would have been better to move the video and autofocus functions into their own submenus.

8/10

NOISE, RESOLUTION AND SENSITIVITY

The D600's 24.3-million-pixel resolution should mean there is a drop in detail compared to images taken with the D800, but it is still more than enough for most users. Cameras with similar sensors, such as the Canon EOS 5D Mark III, have produced resolution scores of up to 30, so we were expecting similar scores from the D600.

The results from our chart didn't disappoint. At its base sensitivity of ISO 100, the D600 reached a score of 30 from the JPEG image and 32 from the raw file, when processed using the supplied View NX2 and sharpened in Photoshop CS4. Although the initial scores are decent, perhaps what is more impressive is that they remained high throughout the ISO range. In the raw files the scores dropped to 30 at ISO 800 and then to 28 for ISO 6400 and the Hi2 (25,600) setting. Similarly, in the JPEG images the scores dropped to 28 at ISO 800, 26 at ISO 3200 and 24 for the Hi2 setting.

Noise levels are well controlled, with luminance noise only showing faint signs from ISO 1600 and being still non-intrusive at ISO 6400. The Hi2 setting (ISO 25,600 equivalent) shows more significant luminance noise and some colour noise in the shadows.

The matrix metering system works well in most conditions, although slight underexposure is necessary in heavy contrast to maintain highlights

28/30



WHITE BALANCE AND COLOUR

The D600 has a wide range of white balance settings for those shooting JPEG files. The presets include seven different fluorescent settings, plus the standard array of incandescent, sunlight, flash, cloudy and shade options. The two options of auto mode comprise Auto1, which is a normal setting, and Auto2, which is designed to maintain warm lighting colours for indoor scenes or streetlights. Auto2 will be preferred by those trying to capture the atmosphere of the scene. The white balance presets allow you to save up to four white balance settings, taken from sample images, or you can dial in a Kelvin value in the temperature setting. The auto settings provide decent results for most scenes and only under a heavily shaded forest canopy did it leave the image looking too cool. The presets are extensive, and the fine-tuning available in each one means you can have the exact temperature you want.

The colours straight from the camera are quite bold and contrasty, and the histogram shows plenty of midtones. However, there is a range of colour settings from the picture control menu, including a neutral option and even vivid for those who demand more punch in their shots. All the colour options can also be fine-tuned, with a simple 'quick-adjust' control or a series of five sliders covering sharpening, contrast, brightness, saturation and hue.

8/10

METERING

The D600's metering system is the same as that used in the D7000, and in most lighting conditions it produces decent results. However, when challenged by trickier conditions it does lack the complexity of the D800's 91,000-dot 3D Matrix III system and can require manual adjustment. For the contrast of early evening light, I found myself setting the exposure compensation to -0.7EV to ensure highlights were maintained. This is a fairly small adjustment, though, and with $\pm 5\text{EV}$ to play with it never becomes an issue. Being able to link the spot metering to the AF point is a handy addition for portraits and saves the constant recomposing that would otherwise be required.

7/10

DYNAMIC RANGE

Dynamic range has long been a strength of Nikon DSLRs and the D600 continues that trend. DxO (www.DxOmark.com) rates the sensor as having the third highest score in its testing history – just behind the Nikon D800 and D800E. With a measured 14.2EV, the D600 is well ahead of its competition. For those seeking more range, it also features D-Lighting controls to lighten the shadow areas in JPEGs and an HDR mode to combine exposures with an adjustable differential of up to 3EV.

9/10

Facts & figures

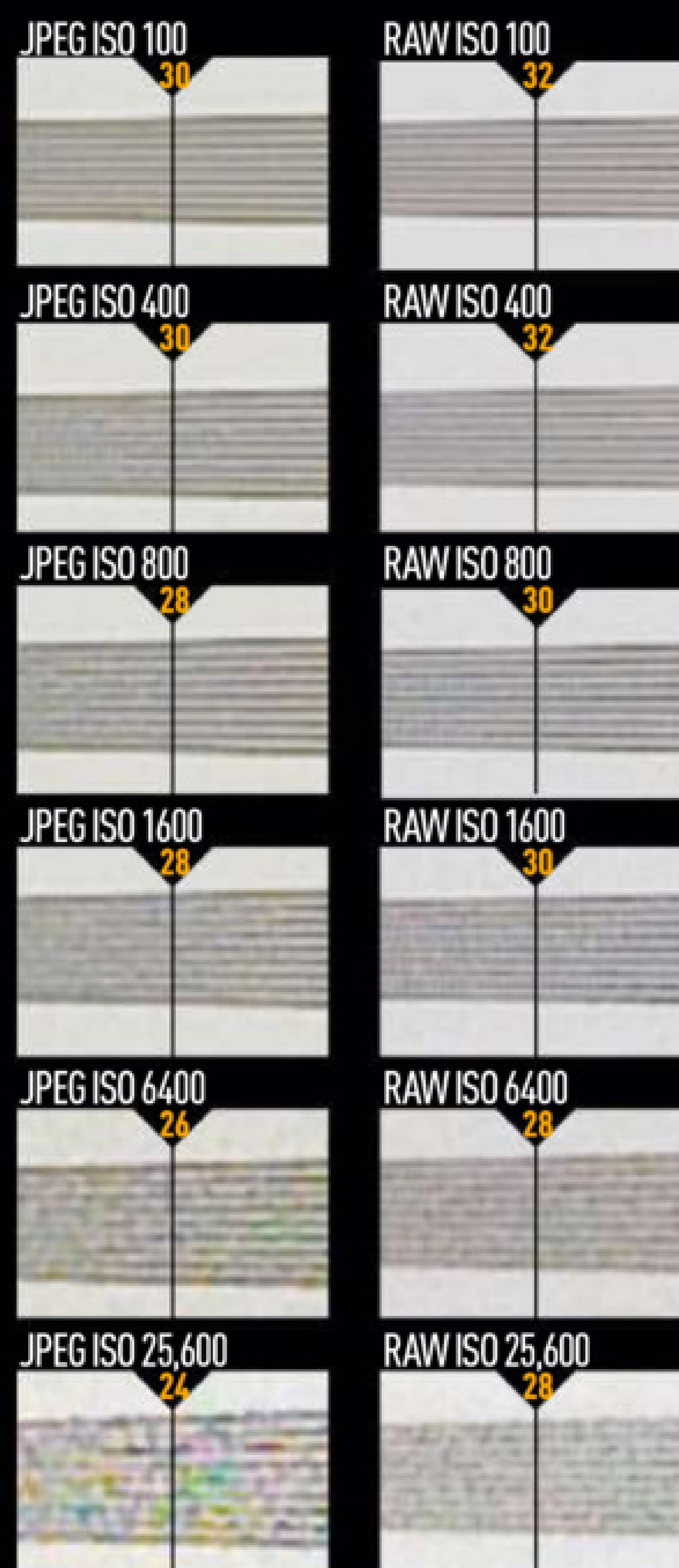


RRP	£1,955.99
Sensor	24.3-million-effective-pixel, full-frame (35.9 x 24mm) CMOS sensor
Output size	6016 x 4016 pixels
Lens	Nikon F
File format	JPEG, NEF (raw), MOV
Compression	3-stage JPEG, 4-stage raw
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	30-1/4000sec + bulb
Max flash sync	1/200sec (1/250sec max)
ISO	ISO 100-6400 (ISO 50-25,600 extended)
Exposure modes	PASM, 2 custom modes, auto, scene
Metering system	2016-pixel RGB sensor, 3D Color Matrix metering II, centreweighted (75%) and spot (1.5%)
Exposure comp	$\pm 5\text{EV}$ in 1/3 or 1/2EV steps
White balance	Auto (2 types), 11 preset, 4 custom and manual, with fine tuning
White balance bracket	Yes (2-3 frames in 1, 2 or 3 steps)
Drive mode	5.5fps high speed, 1-5fps low speed, single frame, quiet shutter, self-timer, remote control, mirror up
LCD	3.2in, 921,000-dot TFT LCD
Viewfinder type	Optical pentaprism
Field of view	100% coverage 0.7x magnification (97% for DX)
Dioptr adjustment	Yes (-3 to +1)
Focusing modes	Single, continuous (servo), auto, manual
AF points	39-point (9 cross-type), single-point, dynamic area, 3D tracking, auto area
DoF preview	Yes
Built-in flash	Yes (GN 12m @ ISO 100)
Video	1080p HD (30fps, 25fps, 24fps), 720p (59.94fps, 50fps, 29.97fps, 25fps, 23.976 fps) MOV (H.264/MPEG-4)
External mic	Yes (3.5mm)
Memory card	Dual SD (UHS-I, SDHC, SDXC)
Power	Rechargeable EN-EL15 Li-Ion
Connectivity	USB, HDMI, 3.5mm phones, GPS port
Weight	850g (with battery and card)
Dimensions	141 x 113 x 82mm

Nikon, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932.
Website: www.europe-nikon.com/en_GB

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm f/2.8 macro lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Noise is well handled by the D600, even at higher ISO values. Shown above is the same scene shot at ISO 6400 and the Hi2 setting (ISO 25,600 equivalent). Luminance noise is present at ISO 6400, but the image remains well detailed. In the Hi2 setting, chroma noise becomes visible, too.

FOCAL POINTS

Dual dial
The shooting mode and drive mode dials are placed on top of each other as on the D7000, with button locks to avoid accidental movement

Hotshoe
The standard hotshoe mount allows an array of accessories, including the full range of Nikon Speedlights

Accessory ports
Connections on the side include 3.5mm mic and headphone sockets, USB, HDMI and GPS attachments

Live view/movie
This quick selection lever and button allow the camera to be placed in live view or movie mode.

Wi-Fi dongle
Like the D3200, the D600 has an optional Wi-Fi dongle that attaches to the side of the camera. This allows images to be uploaded via a hotspot or 3G device, or the camera controlled remotely via a smartphone device using the Nikon App.

Screen
The 3.2in, 921-000 dot LCD unit provides a large, sharp and accurately coloured review of images. However, it lacks the flexibility of a vari-angle mount or the added zing of an OLED or four-colour (white pixel) unit, as seen on some recent DSLR models.

Battery
The circuitry has been reworked from the D800 to be more efficient. However, the official figures still quote the same 900-shot life from a single charge. This is an impressive figure nonetheless.

Dual SD slots
As a consumer model, the D600 uses SD card memory as opposed to CompactFlash. The two slots can be used to distribute different types of files or the second used as an overflow

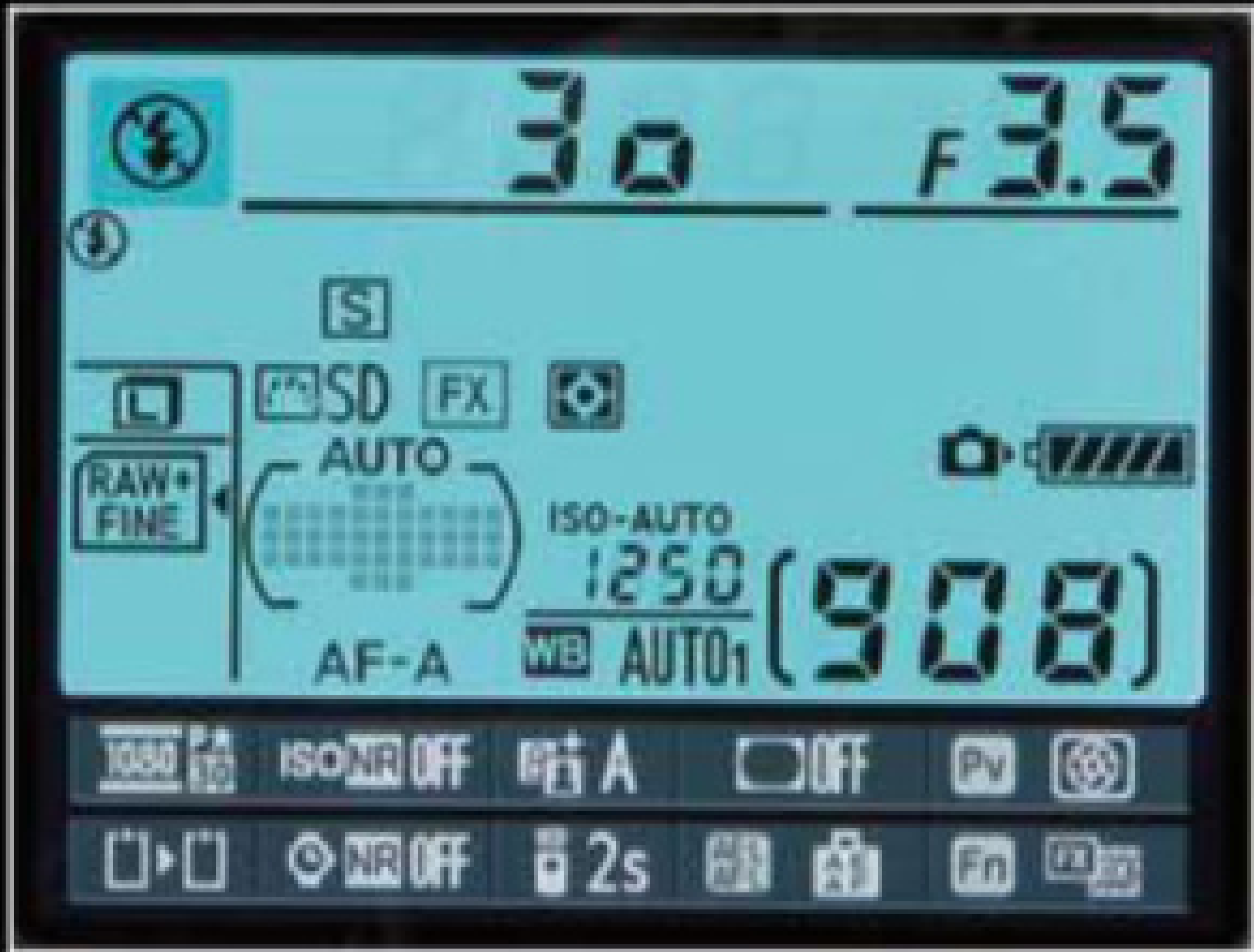
Colour adjustments



Autofocus settings



Quick menu





Above: A backlit leaf provides a tricky subject to meter, although the spot metering does a great job

Right: Skin tones appear natural even when shot under tungsten light sources at ISO 2000

AUTOFOCUS

The autofocus is one of the factors that sets the D600 apart from the D800, and after the D800's 51-point system, the 39-point arrangement of the D600 cannot help but feel slightly disappointing. In context, though, it isn't. For example, Canon's latest full-frame model will only feature an 11-point AF. The D600's Multi-CAM 4800 system includes nine cross-type sensors and seven points that work at f/8, making them effective for those photographers working with 2x teleconverter lenses on f/4 optics. In practice, the AF is fast and accurate, and the focus-tracking system works extremely well. The focus mode, as on the D7000, is changed via a neat button press on the auto/manual lever, which then shows in the viewfinder, allowing you to keep your eye on the subject. The only thing it lacks here is the level of fine-tuning that is seen on more advanced systems. Had the D600 featured a more advanced AF system, the camera could have perhaps appealed to more of an action-focused audience, as the D4 does. For general shooting, though, this is more than capable.

8/10

LCD, VIEWFINDER AND VIDEO

Even through the plastic protection screen clipped onto the rear, the D600's 3.2in, 921,000-dot LCD screen looks impressive. Although this isn't an OLED device, the contrast is still high – perhaps helped by the punchy images – and detail is razor-sharp. There was perhaps an opportunity to offer something a little different, such as a touchscreen or a bracket, but the viewing angle is decent and there is no shortage of buttons at your fingertips for control.



One notable advantage for those upgrading to the D600 from an APS-C body is the size of the viewfinder. This has a 100% field of view and a 0.7x magnification, providing a nice large display. Despite the size of the eyepiece, it is still comfortable to view with glasses and there is a standard adjustment dioptre should you need it.

However, the AF points appear a little too subtle in black, only briefly flashing red when focusing or adjusting the AF point. A grid view can be switched on in the menu. Manual focusing was made easy by the brightness and clarity of the viewfinder, too.

As discussed in the *Features in use* panel on page 46, video is an integral part of this and most other DSLR cameras these days. The D600 records in 1920 x 1080 pixels at a choice of 30fps, 25fps or 24fps, or at 1280 x 720 pixels at 60fps, 50fps, 30fps or 25fps in the QuickTime MOV format. The quality of the video looks impressive and, thanks to the external sound options, it sounds good, too. Videographers might be put off by the lack of full manual control, though.

8/10

Competition



Canon EOS 6D
TO BE TESTED



Sony Alpha 99
TO BE TESTED

IT WAS perhaps inevitable that both Nikon and Canon would look to supplement their full-frame offerings with a second, more affordable model. Their close proximity in release dates can only serve to benefit the buyer, as prices are likely to be matched to undercut each other.

The Canon EOS 6D follows similar principles to the D600, including a lower-resolution sensor and more basic AF system. With fewer AF points and pixels than the D600, the 6D could be seen as having a disadvantage, but it does boast built-in Wi-Fi, GPS and a higher ISO 102,400 setting.

While aimed more at the D800 and Canon EOS 5D Mark III market, Sony's new full-frame Alpha 99 is also likely to be on photographers' shortlists. It also uses a 24.3-million-pixel sensor, but features on-sensor phase detection to create a dual-phase system, 10fps shooting and a high-quality electronic viewfinder screen. The existing full-frame models are also likely to be seen as competition, particularly while the price difference between the D600 and the D800 is relatively small, and older models fall in price.

Verdict

ALTHOUGH initially slightly disappointed in some of the D600's specification, this camera has really impressed me. The size and weight are spot-on, remaining bulky enough to be taken seriously, yet small and light enough to carry around. The handling and navigation are intuitive and the viewfinder is nice and bright. Autofocus is surprisingly adept, and the burst and buffer are sufficient for its needs. Images are well detailed and low in noise, while the JPEGs are print-ready to please those not wanting to spend time editing. As an all-round camera for true enthusiasts, the D600 makes perfect sense. I would have liked the Wi-Fi to be included in the body rather than as an accessory, and the video mode needs manual options. For me, adding the metering and autofocus from the D800 would be ideal, but then that would leave little reason to covet the D800.

	1	2	3	4	5	6	7	8	9	10
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Rated Very good										
84%										
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION 28/30										
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	7/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

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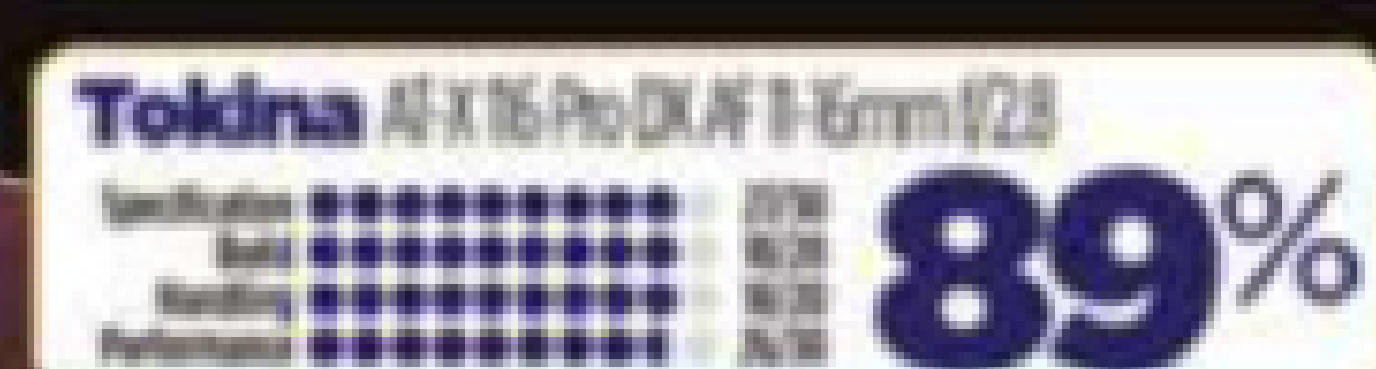
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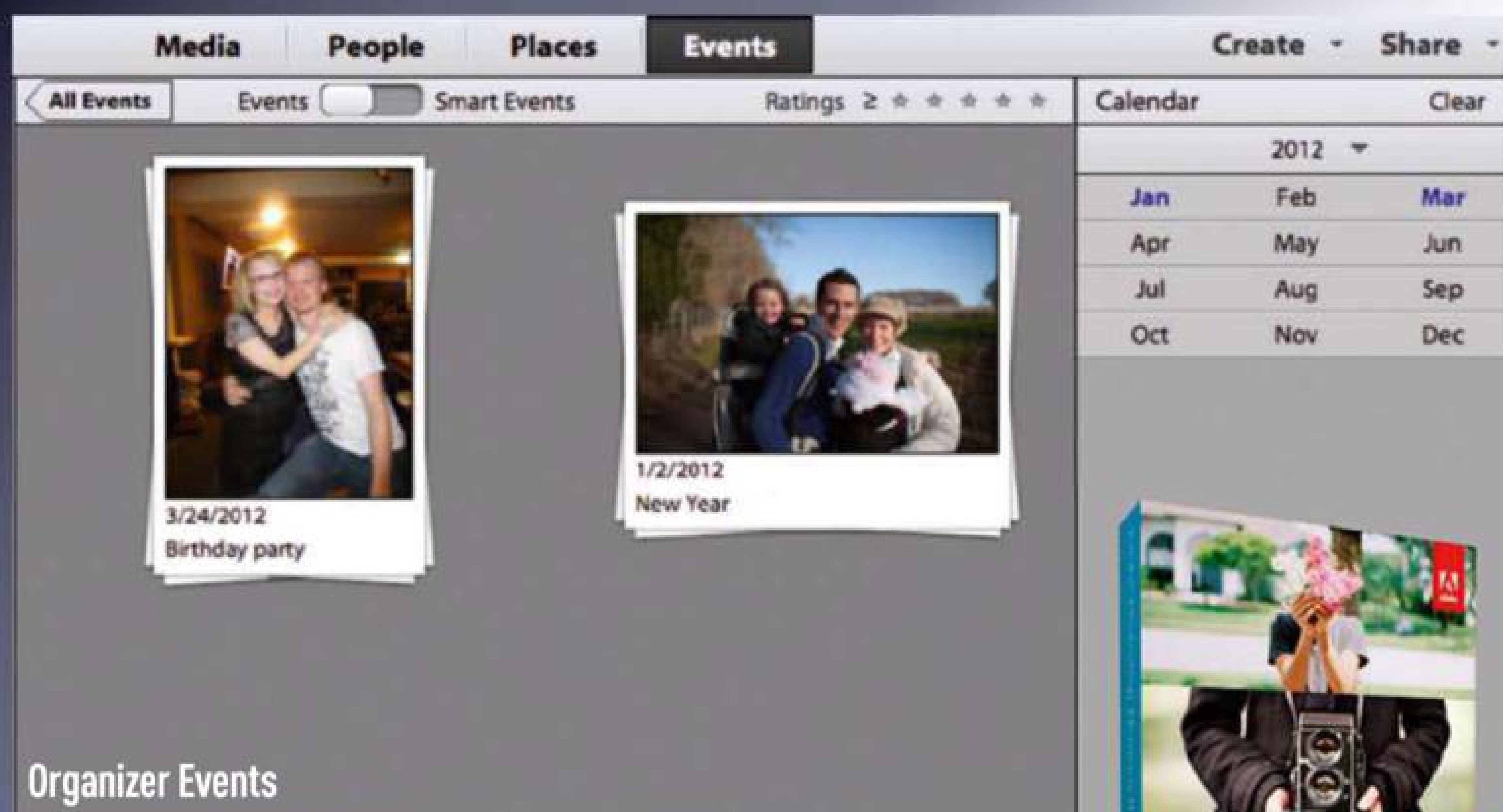
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'Events is new and works with a calendar, so images from a particular date can easily be located by year, month or day'

original image folder is contained in the left-hand tool bar, while the user interface has been enhanced with clearer and larger icons, making editing tools and images quick to locate. As well as using the Media tab in the top toolbar, images can also be searched by People and now Events and Places.

Like most social-networking sites and software such as Apple's iPhoto, people can be tagged in images through the software's face recognition. After a person has been tagged once, Elements 11 can scan all the other photos to suggest that person in other photos. This speeds up the tagging process to build up the People folder, although the function is understandably not always completely accurate given that people do not look the same in all the photos they appear in. I am fairly certain that I do not look like my nine-year-old niece, contrary to what the software suggested at times!

Multiple images can now be labelled under the same event, and place, for quick reference. Events is new and works with a calendar, so images from a particular date can easily be located by year, month or day. Once a large image library has been built up, this is an undeniably handy feature.

Equally useful is Places, which now uses Google Maps. Once the location information has been selected on the map and the appropriate images labelled with the location, a pin marker indicates the number of images taken in this place. When a large number of images has been imported and given this information, it is useful to see them spread out

Adobe Photoshop Elements 11

Tim Coleman looks at the latest incarnation of the increasingly advanced, yet consumer-friendly, Adobe Photoshop Elements editing software

WITH the launch of Photoshop Elements 10 in 2011, Adobe demonstrated that as well as catering for the consumer, Elements software can, in many cases, also provide the editing and organising tools that a professional needs. One year later and Adobe has launched Elements 11, which introduces further refinements to what is regarded as the industry-leading 'consumer' editing tool. In this test, the main focus is on the new and enhanced features of version 11.

ORGANIZER

Like its predecessor, Elements 11 is divided into the two main sections of Organizer and Photo Editor. Images need to be imported to Elements 11 in order to organise and work on them, just as with Adobe Lightroom. The processing power of the software ensures that importing photos, even large raw files, to the Media folder is rapid. An alias for the

Top: By adding a date and event to image files, they can be located quickly via the calendar feature

Images can be labelled by place and then viewed as a list or on Google Maps

NEW AND ENHANCED FEATURES

- Sort and manage photos by People, Places and Events in Organizer views
- View photos and videos on a map showing where they were taken
- New Guided Effects of Tilt-and-Shift, Vignettes, High-Key and Low-Key effect
- Comic, Graphic, Novel and Pen & Ink filters
- Templates for printed photos and online albums





on a world map. For quick reference, the images can be viewed as a list rather than the map, as a collection by country, or more specifically by county or town. Select an image and the pin on the map turns blue to indicate where the displayed image was taken. Another quick viewing tool is the rating system, with the usual ratings up to five stars.

Shared features with version 10 include some basic editing tools within Organizer under Instant Fix, such as Sharpen, Levels and Crop. Metadata can be viewed under Info, while selecting Editor takes you into the main editing side of the software, or to Camera Raw and Premiere Elements, for raw and video files respectively.

The most significant updates to Elements 11 are here in the Organizer. Although the new features may be few, the new Events and Places make the Organizer more intuitive than ever and its revised interface is easy to navigate.

CREATE AND SHARE

Within the Organizer is Create and Share. Create, which is also found in the Editor, offers a number of ways to display pictures, including photo prints, calendars and greetings cards through to CD labels and CD jackets. Adobe has introduced a number of new templates in the Create menu. For example, the greetings cards option now has 31 different templates covering a number of special occasions.

The Share option provides a link to most of the key social-networking sites and photo libraries, such as Flickr and Facebook, for quick uploads. Given that images can be organised by place or events now, uploading

‘Although the new features may be few, the new Events and Places make the Organizer more intuitive than ever’

topical albums of images to these sites is easier than ever.

PHOTO EDITOR

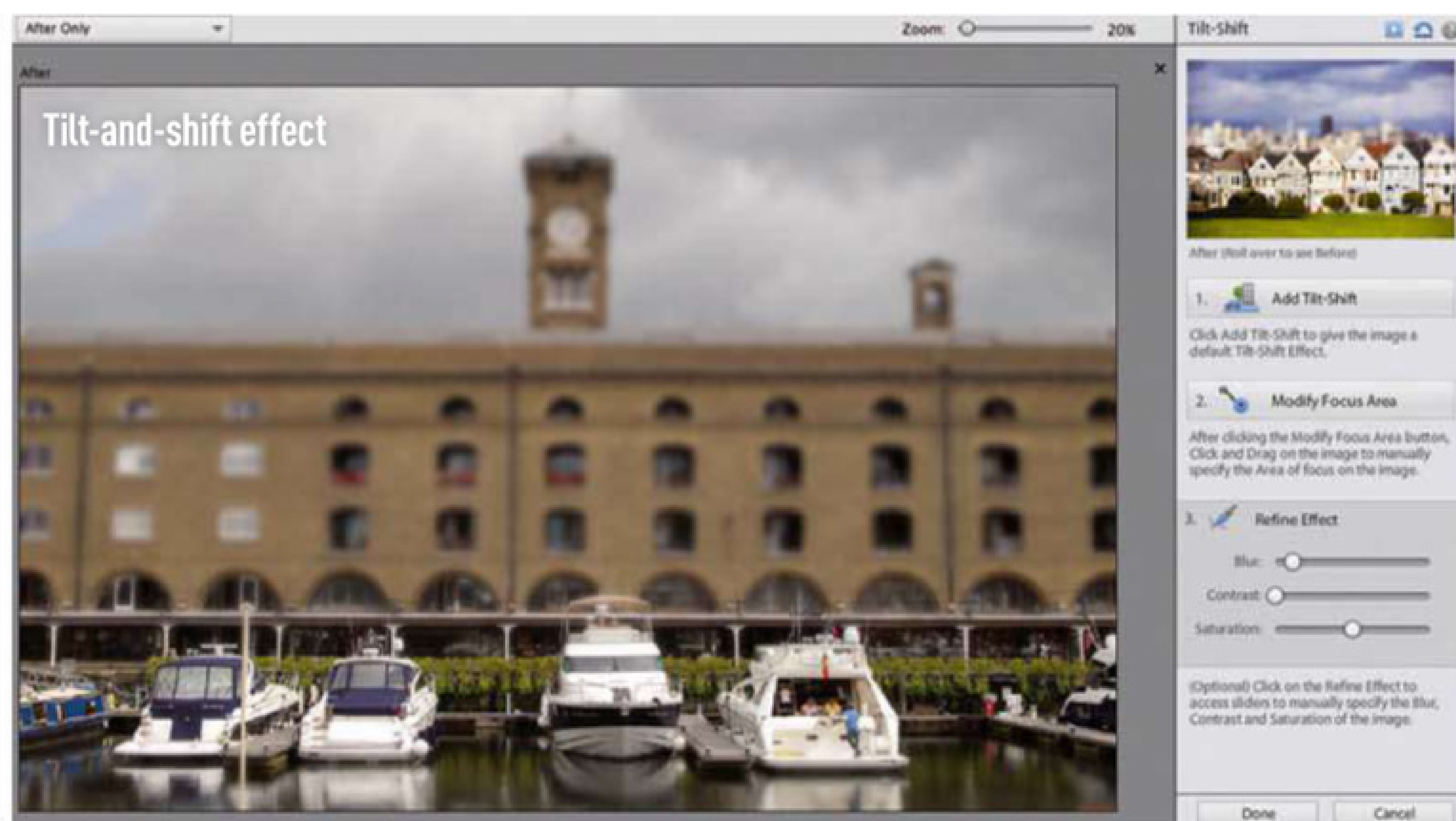
Early versions of Elements offered only basic editing tools, and they were hardly a match for the full Photoshop CS software and its sophisticated tools. However, that gap has narrowed with most key tools now available in Elements.

The main menus in the top tool bar of Photo Editor are Expert, Guided and Quick. As the names suggest, the three options are each designed to cater for a particular level of ability. Expert contains many of the in-depth editing tools found in Photoshop CS, such as Levels, Healing Brush, Pen and Text. I particularly like the Text Path tool, which was introduced in Elements 10 and allows the user to manually create the direction

Above: Here the View mode is selected to ‘before’ and ‘after’, which is handy to see the effects of the High Key Guided effect

Below: The new Vignette Guided effect





of the text using the Pen tool.

For those new to editing, the Quick menu contains the key image adjustments on sliders, including Sharpness, Exposure and Smart Fix. Guided effects provide a number of similar adjustments to the Quick menu on sliders as well, but also a number of one-click picture effects. It is here that most of the improvements from last time around are found.

New Guided effects include Tilt-and-Shift, Vignette, High Key and Low Key. The interface has been enhanced to make these effects easier to achieve, often with a three-step guide to achieve the final result. The Tilt-and-Shift effect is applied by using the Pen tool to draw a line for the direction and size of the in-focus area on the picture. This is a basic method and the resulting effect is similar to the miniature effect we see in most digital cameras today. Perfect Photo Suite's Focal Point 2 uses a much more sophisticated method for Tilt-and-Shift by adjusting the plane of focus for a true tilt-and-shift effect. Elements applies a uniform blur without adjusting the plane of focus, which is not a true tilt-and-shift effect. All the picture effects use a slider to adjust the effect's parameters, and in the case of the new vignette effect the sliders cover Intensity, Feather and Shape.

What is particularly handy for all the fresh and existing effects is that the new image can be viewed alongside the original under the View option, although this was available in the last Elements version 10. It is possible for 'before only', 'after only' or 'before and after' to be viewed in vertical or horizontal alignments. On the whole, I found the horizontal alignment the best for quick reference.

Other new filters include Comic, Graphic and Pen & Ink Illustration filters. Once again, these effects are not dissimilar to what can be achieved in many digital cameras. All in all, I found the number and sophistication of the new effects and tools in this version a little underwhelming, and I suspect that those using Elements 10 will find little in this area to entice them to this latest offering.

Tilt-and-Shift is a three-part editing effect. First add the effect, second select the area, and third adjust the Blur, Contrast and Saturation for the final image

PREMIERE ELEMENTS

Like Photoshop Elements, Premiere Elements is linked to the Organizer, and as such it shares a number of the same improvements, including the introduction of maps, and the People, Places and Events folders. There is also a good number of new effects and adjustments on offer, along with an enhanced interface with large icons and sliders to speed up workflow and editing.

Several filter effects can be added to the same video clip, such as the Channel Mixer and Vignette, and the parameters of all these effects can now be adjusted via sliders. What is particularly useful is the new time-remapping feature, through which videos can be slowed down or speeded up. Video files can now be exported to the popular video sharing site Vimeo, through a direct link in the share folder, while 64-bit Mac OS X is now supported, too. All in all, there have been many worthwhile improvements to Premiere Elements 11, and enough to warrant an upgrade from the previous version. **AP**

Verdict

PHOTOSHOP Elements is likely to maintain its market-leading position through version 11. The software is as comprehensive as ever, with a sound balance between consumer-friendly interface and editing, and the sophisticated tools that are also found in Photoshop CS. However, the changes in the Editor are few, and the improvements are a tad disappointing. The main reasons to upgrade are the new map facility and Places and Events folders in the Organizer. Those looking to buy for the first time will find no other software at this price point with such a quick operating speed and comprehensive range of tools.



Adobe Photoshop Elements 11 and **Adobe Premiere Elements 11** are available for £79.10 each (£64.81 as an upgrade) or for £119.14 as a bundle (£98.16 as a bundle upgrade). Visit www.adobe.com/uk/products

Minimum system requirements

1GB of RAM or 2GB for HD video functions; 4GB of available hard-disk space; Graphics card with the latest updated drivers; DVD-ROM drive (compatible DVD burner required to burn DVDs and compatible Blu-ray burner required to burn Blu-ray discs); DV/i.LINK/FireWire/IEEE 1394 interface to connect a Digital 8 DV camcorder; QuickTime 7 software; Internet connection required for internet-based services; Adobe Premiere Elements supported import/export formats include AVCHD, Blu-ray Disc (export only), DV-AVI (import/export on Windows, import only on Mac OS), DVD, Dolby Digital Stereo, H.264, HDV, MPEG-1 (import only), MPEG-2, MPEG-4, MP3, QuickTime, Windows Media (Windows only) and many more.

Microsoft Windows

1.6GHz or faster processor with SSE2 support, and dual-core processor required for HDV or AVCHD editing and Blu-ray or AVCHD export; Microsoft Windows XP with Service Pack 3, Windows Media Center, Windows Vista (all applications run native on 32-bit operating systems and in 32-bit compatibility mode on 64-bit operating systems), Windows 7, or Windows 8 (Adobe Premiere Elements Editor runs native on 32-bit and 64-bit operating systems; all other applications run native on 32-bit operating systems and in 32-bit compatibility mode on 64-bit operating systems); Color monitor with 16-bit color video card; 1024x768-pixel display resolution; Microsoft DirectX 9 or 10 compatible sound and display driver; Windows Media Player (required if importing/exporting Windows Media formats)

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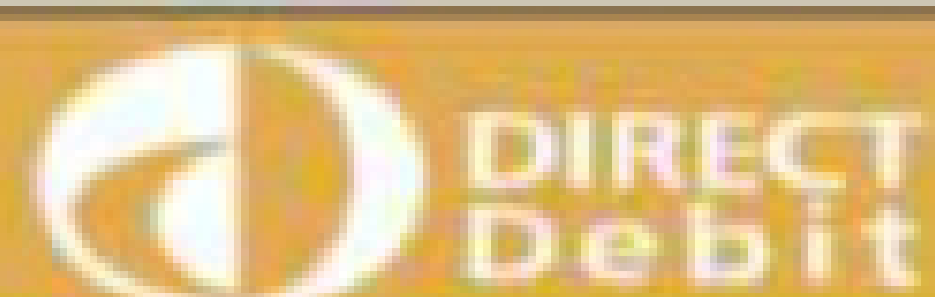
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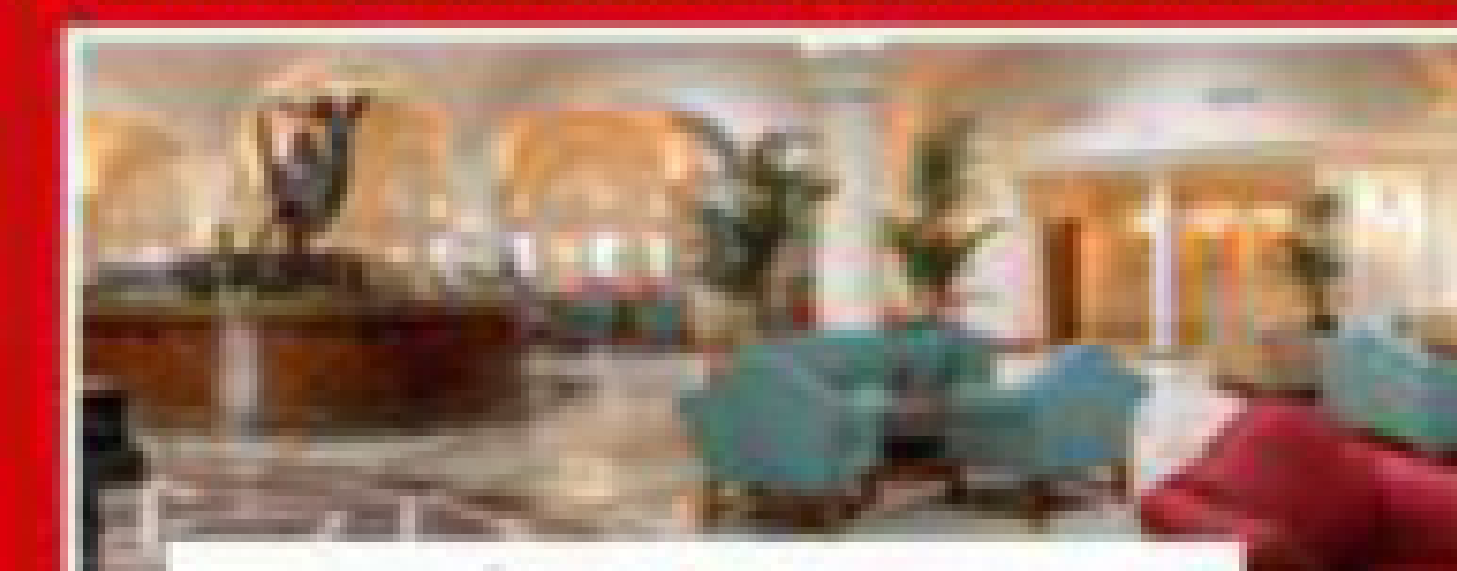


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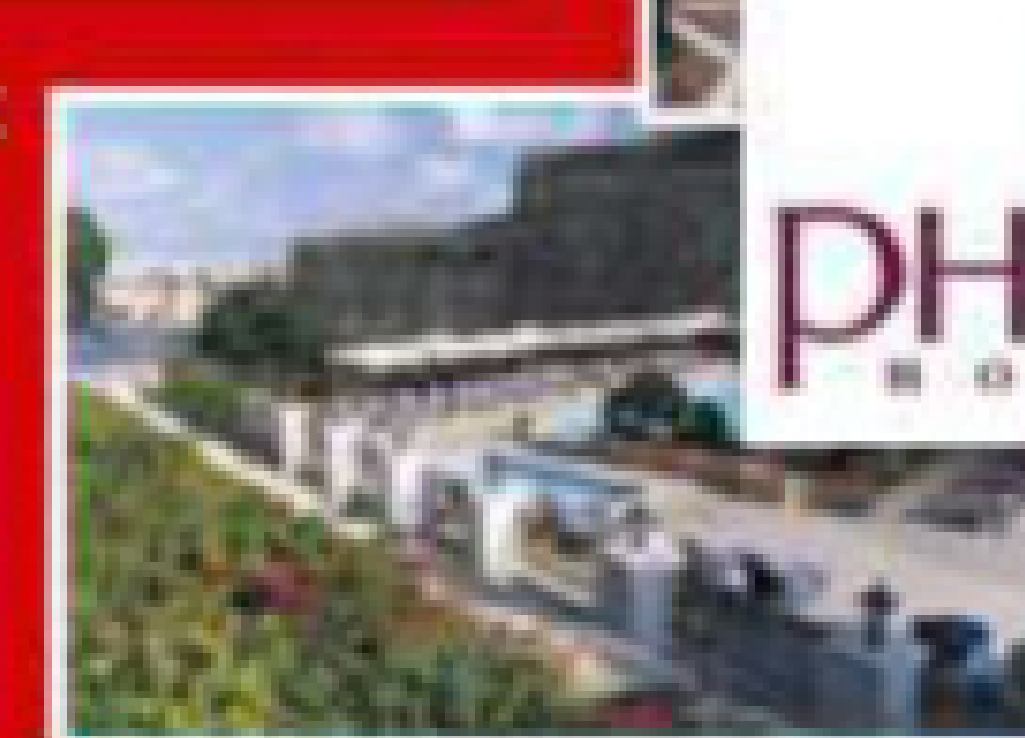
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Professor
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explains...

Depth of field

Professor Bob Newman looks at a visual tool that is tricky to control, but the mastery of which is key to creative photography

DEPTH of field, or more accurately its control, is one of the most complex and tricky topics for the advanced photographer, and yet it is the key to many of the effects that transcend simple snapshot photography. The complexity is shown by the basic formula (below) that describes depth of field: N is

the f-number, f is the focal length of the lens, s is the focus distance and c is the 'circle of confusion'. This circle of confusion is the key parameter controlling depth of field. It represents the smallest allowable size a point image may be rendered at the sensor or,

to put it the other way, the smallest gap between features that allows them to be discerned as separate in the final image.

The difficult question is how large a circle of confusion to allow. A larger one will result in more depth of field, but only because it counts more blurry parts of the image as 'in focus'. To be thorough, the choice of circle of confusion needs to be based on the degree of enlargement from the sensor to the final image size, the viewing distance and the standards of 'sharpness' applied by the photographer. Generally, photographers don't bother with this and use depth of field tables or calculators, based on default circle of confusion dimensions.

DEEP OR SHALLOW

The aim of controlling depth of field is to get a particular photographic effect. Shallow depth of field can pick out a subject against a blurry background, to give a sense of location without distracting from the main subject. Deep depth of field presents a scene 'all in focus', allowing the eye to roam and pick out the part of interest to the viewer. In a sense, with shallow depth of field the photographer is exerting more control over what is the intended subject. Neither is better than the other – it is a question of preference and style – but the advanced photographer will know the intended effect and how to get it, which brings us back to the formula.

To determine the aperture setting needed for the shot, the photographer needs to know not only the range of distances desired to be 'in focus', but also to choose a figure for the circle of confusion. That figure depends on the final viewing size, the viewing distance and the amount of magnification between the sensor size image and the final image. In practice, most photographers give up and use a depth of field calculator that is pre-programmed with a standard circle of confusion figure. This is generally the frame diagonal divided by some arbitrary number that represents some standard of acceptable definition. Commonly used is the diagonal divided by 1,500, which for 35mm full frame

is 0.03mm. It is also worth considering what that means in terms of the commonly used sharpness measures. A circle of confusion of 0.03mm on full-frame is equivalent to about 420 line pairs per picture height, which as a lens specification, would not be considered very sharp.

So, making a decision on the aperture involves a complex calculation, dependent on a decision regarding the acceptable level of detail, taking into account how the resultant picture will be viewed. Thankfully, there is an easier way, based on the ideas of Canadian photographer Harold Merklinger.

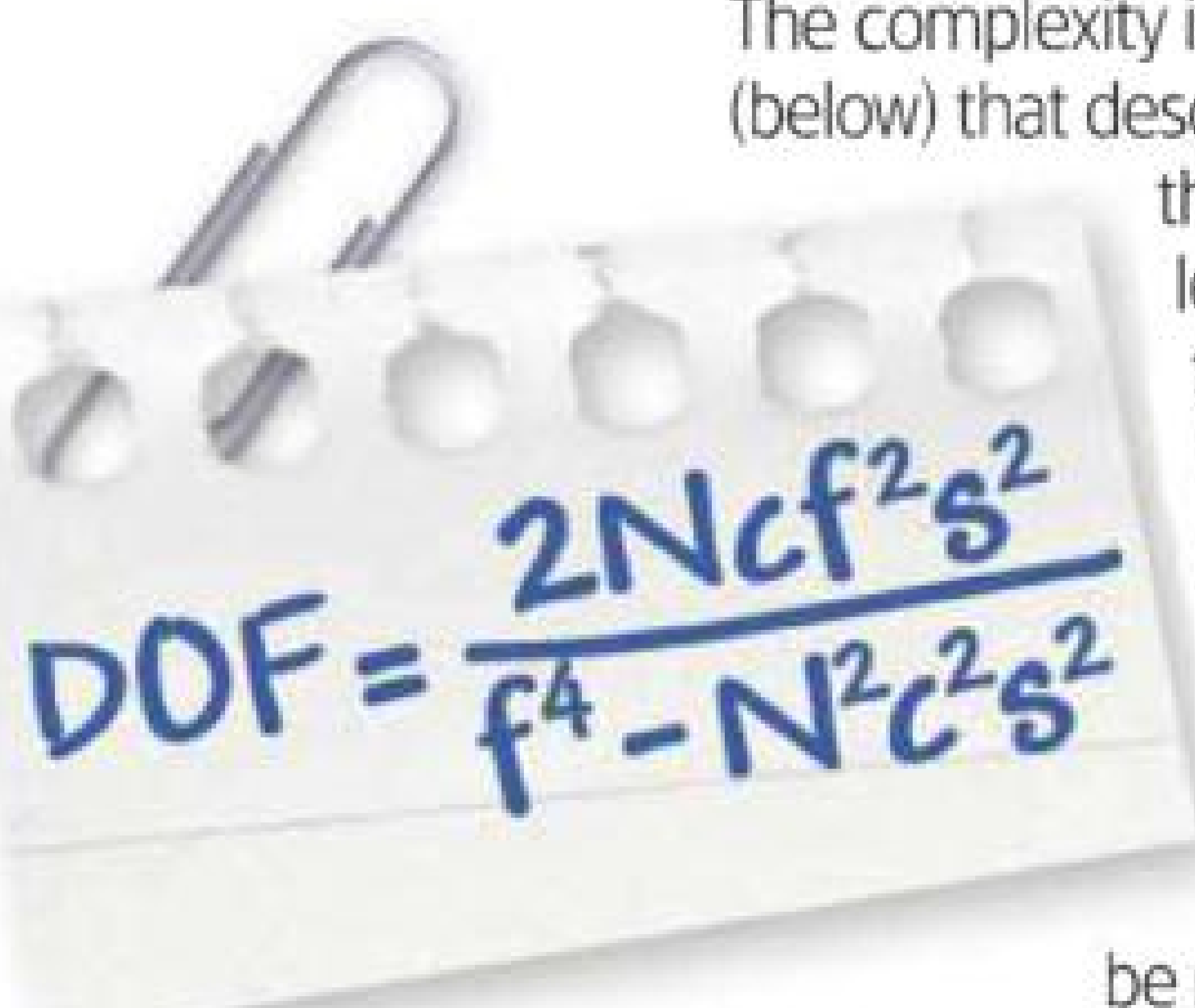
MERKLINGER'S IDEA

Merklinger's idea is devastatingly simple. Instead of doing the calculations with respect to the image field – that is, the image projected on the sensor – we do them with respect to the object field, which is the scene that you see in front of you. It turns out that this idea makes depth of field calculations much simpler and more intuitive. Rather than having to predetermine the viewing conditions, you can think in terms of which features in the scene you want resolved and which you don't. This one factor makes it so much simpler to visualise that we can more or less forget about complex formulae and use the simple geometry of triangles to work out what we'll see in the final image.

Figure 1 shows the circle of confusion translated from the image field to the object field. Merklinger calls this the disc of confusion. It represents the smallest size object which we could distinguish as a separate entity in the final image.

MANAGING THE CIRCLE OF CONFUSION

This immediately gives us a much simpler handle on depth of field management. Instead of worrying about sensor size and enlargement factor and size of the circle of



$$DOF = \frac{2Ncf^2s^2}{f^4 - N^2c^2s^2}$$



36mm (f/1.4), focused at about 6m
Fine objects in the near bicycles are spread too close to the aperture size. Distant objects (the statue) are very blurred



36mm (f/1.4), focused on the statue
The statue is now sharp. Very close objects are not noticeably blurrier than when focused at 6m



9mm (f/5.6), focused at about 6m
More detail can be detected on the close objects. Distant objects are still quite blurred

confusion, we simply have to visualise which size objects we need to see clearly in the final image. We can judge these by looking at the scene and making a few estimates concerning the size of objects. For instance, blades of grass are 3–5mm across, so if our criterion of ‘sharpness’ is that we wish to distinguish individual blades of grass, then we need to aim for a disc of confusion of less than 3–5mm.

Looking at figure 1, we see that the size of the disc of confusion for a given object of interest depends on its position in relation to the point of focus and the camera lens. The size of the circle of confusion at the point of focus is zero (although, of course, real cameras do not have infinite resolving power as this would imply), while at the lens it is the size of the aperture of the lens – that is, the focal length divided by the f-number. In between the size is described by the ‘triangle’ formed by the straight ray paths between the edges of the aperture to the point of focus, so, for instance, an object halfway between the camera and point of focus will have a disc of confusion half the size of the aperture.

WHERE TO FOCUS

Behind the point of focus, the size of the disc of confusion is given by those same ray lines, continued into the far distance. For a close point of focus, it can be seen that the circle of confusion for distant objects becomes very large indeed, which is why close focusing will generally produce very blurred backgrounds, even with quite small apertures. By contrast, distant focusing will produce sharp distant objects, but for smallish apertures the disc of confusion for close objects can be quite small. In fact, for wideangle lenses there is rarely a need for f-numbers higher than, say, $f/8$. On a 24mm lens, $f/8$ gives an aperture size of 3mm, which gives the largest disc of confusion,



9mm ($f/5.6$), focused on the statue

The statue is sharp. Quite fine detail can be distinguished on the closer objects

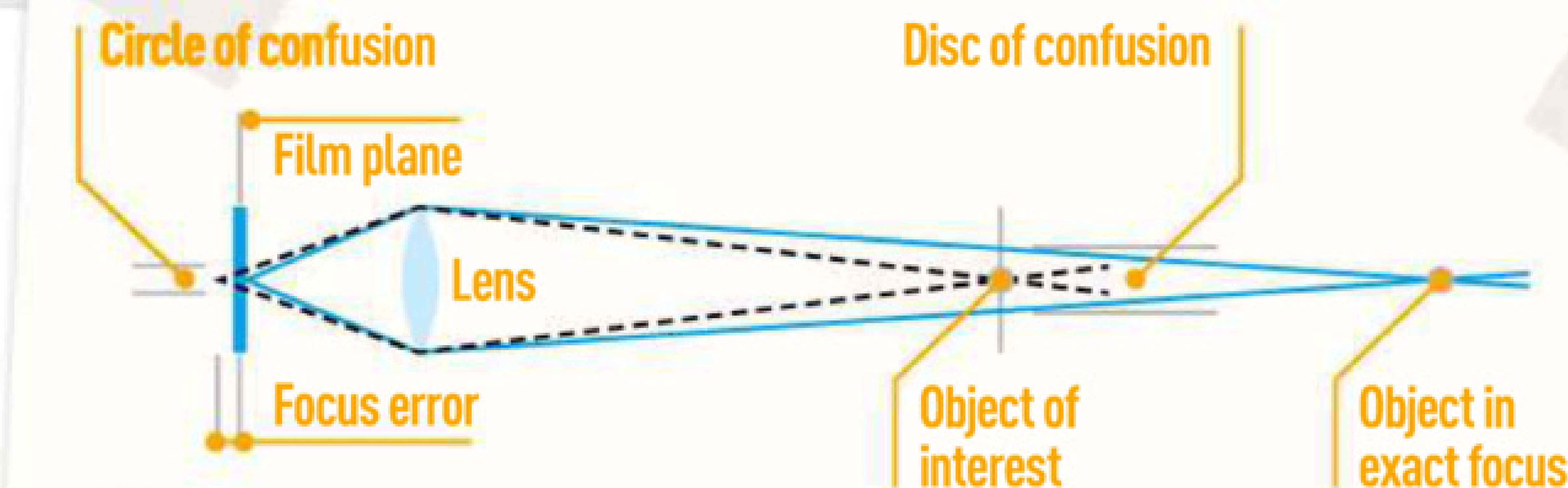


Fig 1

The size of the circle of confusion is determined by the straight ray paths running from the aperture of the lens to the point of focus. In front of the point of focus, it can never be larger than the aperture. Behind the point of focus it may be considerably larger. Illustration inspired by *The ins and outs of focus*, by Harold Merklinger

applicable to very close objects. So, 3mm is small enough to resolve a blade of grass.

Conventional depth of field techniques approach deep focus by focusing on the ‘hyperfocal point’ – the distance at which most of the scene is rendered within the chosen circle of confusion. Considering figure 1, we can see that even then the circle of confusion for distant objects might be rather large. For landscapes, if the main subject is distant, a better technique may be to focus on that distant object and select an aperture that renders close objects with the required

definition – simply setting the aperture to the size of object that is desired to be defined. This technique is also much simpler than the complex calculations traditionally required to work out depth of field.

Figure 2 shows the same scene photographed with a variety of aperture and focus point choices, so the consequences of these different choices can be seen. For those interested in pursuing this topic further, Harold Merklinger distributes his excellent book *The ins and outs of focus* via www.trenholm.org/hmmerk/#TIAOOF. **AP**



Detail comparisons between the rendering of the statue at $f/16$, 6m focus distance and focused on the statue. The latter retains significantly more detail.



3mm ($f/16$), focused at about 6m

The image has the appearance of ‘deep’ depth of field. Close objects larger than 3mm are rendered, distant objects are quite sharp, but inspection reveals that the circle of confusion here is quite large



3mm ($f/16$), focused on the statue

The statue is rendered with more detail than when focused on 6m, close objects are quite sharp

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11.15	Creative composition Presented by Nigel Atherton
11.30	Tips for shooting DSLR video Presented by Nigel Atherton
11.45	Tea & coffee break
12.00	Lighting – Natural light Presented by Damien Demolder
12.35	Lighting – Studio light Presented by Andrew Sydenham
13.00	Lighting demo Q&A
13.15	Lunch
14.15	Every image needs Photoshop How you can use Lightroom and Photoshop to carry out essential edits
15.15	Every image needs Photoshop Q&A Presented by Philip Andrews
15.30	Make cash from your photos Presented by Matt Golowczynski and Michael Topham
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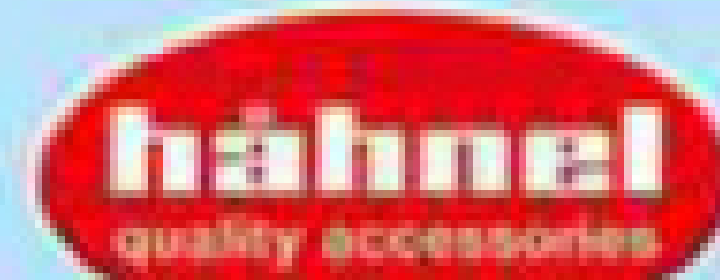
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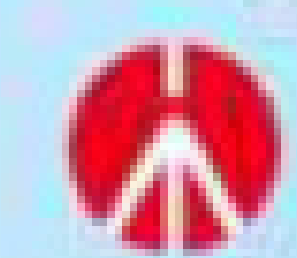
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CANON 1D MKII BODY COMPLETE WITH 2 BATTERIES.....	EXC++ £599.00
CANON EOS 5D BODY COMP WITH ALL ACCESSORIES.....	MINT BOXED £845.00
CANON EOS 50D BODY WITH ALL ACCESSORIES.....	MINT-BOXED £245.00
CANON EOS 1000D + 18-55mm CAN LENS COMPLETE.....	MINT-BOXED £179.00
CANON POWERSHOT G10 COMPLETE WITH ALL ACCESS.....	MINT-BOXED £289.00
CANON POWERSHOT G10 WITH BATTERY & CHARGER.....	MINT- £195.00
CANON 270 EX SPEEDLITE.....	MINT BOXED £115.00
CANON 380 EX SPEEDLITE.....	MINT CASED £79.00
CANON 420 EX SPEEDLITE.....	MINT-CASED £99.00
CANON 430 EX MK II SPEEDLITE.....	MINT BOXED £175.00
CANON 550 EX SPEEDLITE.....	MINT-CASED £189.00
CANON BG-E1 BATT GRIP FOR EOS 300D.....	MINT-BOXED £45.00
CANON BG-E3 BATT GRIP FOR EOS 350D/400D.....	MINT BOXED £59.00
CANON BG-E6 BATT GRIP FOR EOS 5D MKII.....	MINT £169.00
FUJI X100 DIGITAL & HOOD ADAPT.CASE/FILTER "UNUSED".....	MINT BOXED £595.00
LEICA V - LUX 2 COMPLETE WITH ALL ACCESSORIES.....	MINT-BOXED £375.00
NIKON D3 X BODY COMPLETE WITH ALL ACCESSORIES.....	MINT-BOXED £2,775.00
NIKON D7000 BODY KIT COMPL. ONLY 3384 ACTUATIONS.....	MINT BOXED £565.00
NIKON D300 S BODY KIT COMPLETE WITH ALL ACCESS.....	MINT BOXED AS NEW £875.00
NIKON D300 S BODY KIT COMPLETE WITH ALL ACCESS.....	MINT-BOXED £845.00
NIKON D300 BODY KIT COMPLETE + ALL ACCESSORIES.....	EXC++ BOXED £499.00
NIKON D200 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £395.00
NIKON D100 BODY + NIKON MB-D100 GRIP + ACCESS.....	MINT- £1175.00
NIKON D90 BODY KIT COMPLETE ONLY 142 ACTUATIONS.....	MINT BOXED AS NEW £999.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £269.00
NIKON D70S BODY COMPLETE WITH ALL ACCESSORIES.....	MINT BOXED £225.00
NIKON V1 BODY + 10-30 & 30-110 LENS + SB-N5 FLASH.....	MINT BOXED £585.00
NIKON MB-D11 GRIP FOR NIKON D700.....	MINT £195.00
NIKON MB-D10 GRIP FOR D300/300S/700.....	MINT-BOXED £169.00
NIKON SB900 SPEEDLIGHT COMPLETE.....	MINT BOXED £269.00
NIKON SB800X SPEEDLIGHT WITH MANUAL.....	MINT-BOXED £125.00
METZ 45 CL4 DIGITAL WITH NIKON SCA ADAPTOR.....	MINT BOXED £295.00
NIKON MC 36 REMOTE CONTROL.....	NEW £95.00
OLYMPUS E520 + 14-42 & 40-150mm LENSES COMPLETE.....	MINT £265.00
RICOH GRD Mk II DIGITAL COMPL WITH ALL ACCESS.....	MINT BOXED £225.00
SIGMA 10-20mm f4.5/6 DC EX HSM FOR OLYMPUS 4/3rds.....	MINT+HOOD £289.00
OLYMPUS 18 - 180mm 3.5/6.3 ZUIKO DIGITAL ED 4/3rdsMINT BOXED AS NEW £325.00	
OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY.....	MINT £50.00
OLYMPUS 14 - 45mm f3.5/5.6 ZUIKO DIGITAL 4/3rds LENS.....	MINT+HOOD £99.00
OLYMPUS 14 - 42mm f3.5/5.6 MK II "R" MSC MICRO 4/3rds.....	MINT AS NEW £165.00
PENTAX 18 - 55mm f3.5/5.6 AL WEATHER RESISTANT.....	MINT BOXED £99.00
PANASONIC G1 COMPLETE WITH 14-45 LENS KIT.....	MINT BOXED £275.00
PANASONIC GX1 BODY COMPLETE ALL ACCESSORIES.....	MINT BOXED £345.00
PANASONIC GF1 BODY COMP WITH ALL ACCESSORIES.....	MINT- £225.00
PANASONIC 14 - 42mm f3.5/5.6 LUMIX MICRO4/3rds.....	MINT CASED £95.00
SONY NEX 5 COMP WITH SONY 18-55 LENS + FLASH.....	MINT BOXED AS NEW £275.00
SONY ALPHA 28 - 75mm f2.8 SAM LENS.....	MINT BOXED £89.00
SIGMA 18 - 200mm f3.5/6.3 DC SLD GLASS FOR SONY.....	MINT BOXED £125.00
SIGMA 2.0 x APO DG T/CONVERTER FOR SONY ALPHA.....	MINT BOXED £145.00
SONY ALPHA HWL-F36AM FLASH GUN.....	MINT CASED £145.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1NRS BODY.....	MINT- £365.00
CANON EOS 1NHS.....	MINT-BOXED £265.00
CANON EOS 5 BODY.....	EXC+++ £59.00
CANON F1 AE BODY INSTRUCTIONS AS NEW.....	MINT BOXED £999.00
CANON 17 - 40mm f4 USM "L" COMPLETE.....	MINT BOXED £545.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER.....	MINT BOXED £545.00
CANON 70 - 200mm f4 USM "L" + HOOD.....	MINT- £425.00
CANON 70 - 300mm f4.5/5.6 USM "L" + HOOD AND CASEMINT BOXED AS NEW £995.00	
CANON 70 - 300mm f4.5/6 USM IMAGE STAB DO LENS.....	MINT BOXED £865.00
CANON 100 - 400mm f4.5/5.6 USM "L" IMAGE STABILIZER.....	MINT BOXED £1,045.00
CANON 100 - 400mm f4.5/5.6 USM "L" IMAGE STABILIZER.....	MINT-BOXED £975.00
CANON TS-E 24mm f2.8 TILT AND SHIFT + CASE.....	MINT BOXED £965.00
CANON 100mm f2.8 MACRO USM "L" IMAGE STABILIZER.....	MINT BOXED £645.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT BOXED £965.00
CANON 20mm f2.8 USM.....	MINT £345.00
CANON 35mm f2 EF.....	MINT BOXED £175.00
CANON 50mm f1.8 MK II.....	MINT £69.00
CANON 100mm f2.8 MACRO + FILTER.....	MINT BOXED £349.00
CANON 10 - 22mm EPS f3.5/4.5 USM + HOOD.....	MINT AS NEW £525.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER.....	MINT £199.00
CANON 18 - 55mm f3.5/5.6 EPS MK II.....	MINT £59.00
CANON 18 - 135mm f3.5/5.6 EPS IMAGE STABILIZER.....	MINT+HOOD £275.00
CANON 28 - 90mm f4/5.6 USM MK II.....	MINT £59.00
CANON 28 - 200mm f3.5/5.6 USM + HOOD.....	MINT BOXED £199.00
CANON 35 - 80mm f4/5.6 EF MKII.....	MINT £39.00
CANON 70 - 300mm f4/5.6 USM IMAGE STABILIZER.....	MINT BOXED £315.00
CANON 70 - 300mm f4/5.6 USM IMAGE STABILIZER.....	MINT+HOOD £299.00
CANON 75 - 300mm f4.5/5.6 USM MK II WITH HOOD.....	MINT £119.00
CANON 75 - 300mm f4.5/5.6 MK III.....	MINT BOXED £115.00
CANON 75 - 300mm f4.5/5.6 USM MK III (LATEST).....	MINT BOXED AS NEW £165.00
CANON 80 - 200mm f4.5/5.6 EF MK II.....	MINT BOXED £59.00
CANON 80 - 200mm f4.5/5.6 EF USM.....	MINT £75.00
CANON EF 2.0x EXTENDER.....	MINT £199.00
KENCO TELEPLUS PRO 300 DG 1.4x TELECONVERTER.....	MINT BOXED £125.00
CANON 540 EZ FLASH + INST.....	MINT BOXED £89.00
CANON 540 EZ FLASH + INST.....	MINT- CASED £75.00
CANON 420 EZ FLASH.....	MINT CASED £49.00
CANON EC - 03 FLASH OFF CAMERA SHOE CORD.....	MINT BOXED £45.00
CANON ANGLE FINDER B.....	MINT BOXED £79.00
CANON LC3 TRANSMITTER AND RECEIVER.....	MINT £125.00
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST).....	MINT BOXED £379.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST).....	MINT - CASED £325.00
SIGMA 24mm f1.8 EX DG LENS.....	MINT + HOOD £299.00
SIGMA 180mm f3.5 EX IF HSM MACRO.....	EXC++ CASED £375.00
SIGMA 10 - 20mm f4/5.6 EX DC HSM.....	MINT BOXED £295.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD.....	MINT BOXED £299.00

SIGMA 70 - 200mm f2.8 EX HSM APO.....	MINT CASED £299.00
SIGMA 70 - 200mm f2.8 EX D HSM APO.....	MINT CASED £325.00
SIGMA 70 - 200mm f2.8 EX DG HSM MACRO II.....	MINT CASED £525.00
SIGMA 120 - 300mm f2.8 EX DG APO HSM (SUPERB LENS).....	MINT CASED £1,199.00
TAMRON 28 - 300 f3.5/6.3 XR Di (LATEST MODEL).....	MINT BOXED £199.00
TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST).....	MINT £345.00
CANON 28mm f2.8 FD WITH CAPS.....	MINT £39.00

Contax "G" Compacts & SLR & Ricoh

CONTAX G2 BODY WITH INSTRUCTIONS + STRAP.....	MINT-BOXED £429.00
CONTAX G1 BODY.....	MINT- £175.00
CONTAX 28mm f2.8 BIOGON WITH CONTAX HOOD + FILTER.....	MINT BOXED £345.00
CONTAX 90mm f2.8 SONNAR "G".....	MINT- BOXED £199.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2.....	MINT CASED £99.00
CONTAX TITANIUM FILTERS,HOODS,AND CAPS FOR G.....	PHONE IN STOCK PHONE
CONTAX TIX TITANIUM COMPACT + LEATHER CASE.....	MINT CASED £399.00
CONTAX T2 TITANIUM BLACK.....	MINT BOXED £275.00
CONTAX ARIA BODY (SUPERB,STRAP, INSTRUCTIONS).....	MINT BOXED £269.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS).....	EXC++ BOXED £199.00
CONTAX FTI YASHICA 28mm f2.8 SUPERB CONDITION.....	MINT £65.00
CONTAX 35mm f2.8 DISTAGON +HOOD MM.....	MINT- £225.00
CONTAX 50mm f1.7 PLANAR AE.....	MINT £139.00
CONTAX 60mm f2.8 PLANAR MACRO + HOOD.....	MINT- £425.00
CONTAX 90mm f1.4 PLANAR MM.....	MINT- £465.00
CONTAX 300mm f4.1 TELE TESSAR MM.....	MINT- £475.00
CONTAX TLA 280 FLASH.....	MINT- £95.00
CONTAX MUTAR II 1.2x TELECONVERTER.....	MINT BOXED £145.00
CONTAX MUTAR III 1.4 x TELECONVERTER.....	NEW £225.00
RICOH GR1 V COMPLETE + CASE & HOYA FILTER SET.....	MINT BOXED £295.00

Leica M, R, & Screw & Binoculars

LEICA M6 TTL CHROME (VERY LITTLE USE).....	MINT BOXED £1,295.00
LEICA M6 TTL BLACK (EXCELLENT CONDI 1 TINY MARK).....	EXC+++BOXED £1,075.00
LEICA Mda BODY SER No 12659XX CIRCA 1970.....	MINT- £575.00
LEICA Mda BODY SER No 14111XXCIRCA 1975-76.....	EXC++ £475.00
LEICA M3 SINGLE WIND SER No 9922XX CIRCA 1960.....	EXC++CASED £575.00
LEICA M3 SINGLE WIND SER No 9911XX CIRCA 1960.....	EXC++CASED £599.00
LEICA CL BODY (JUST BEEN SERVICED).....	MINT- £465.00
LEICA 116 WITH 50mm f2.8 COLL. ELMAR (REALLY NICE).....	EXC+++ £899.00
LEICA 1 F RED DIAL SER No 8085XX CIRCA 1956.....	MINT-CASED £495.00
LEICA III BODY SER No 1816XX C1945 NEEDS SERVICE.....	EXC++ £179.00
LEICA V - LUX 2 COMPLETE WITH ALL ACCESSORIES.....	MINT-BOXED £375.00
LEICA 28mm f2.8 SUMMICRON ASPHERIC BLACK 6 BIT.....	MINT BOXED £2,295.00
LEICA 28mm f2.8 ELMARIT M BLACK (11809).....	MINT BOXED £995.00
LEICA 50mm f2.8 COLLAPSIBLE ELMAR.....	MINT- £399.00
LEICA 90mm f2.8 ELMARIT M BLACK LATEST B/W HOOD.....	MINT BOXED £999.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mm f2.8 ELMARIT M FOR M3.....	MINT £345.00
LEICA 90mm f4 ELMAR CHROME SCREW.....	MINT IN KEEPER £159.00
LEICA 9cm f4 HEAD + 16467 FOC MOUNT FOR VISO.....	MINT £199.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH + CASE.....	MINT BOXED £89.00
LEICA SF20 FLASH.....	MINT £70.00
LEICA ERC LEATHER CASE (14505) FOR M6/M6TL/M7.....	MINT BOXED £99.00
LEICA R6 BODY BLACK.....	EXC+++ £299.00
LEICA R5 BODY BLACK.....	EXC+++BOXED £299.00
LEICAFLEX SL BODY CHROME.....	MINT-BOXED £299.00
LEICA 21mm f4 SUPER ANGULON R.....	MINT-BOXED £499.00
LEICA 35mm f2.8 ELMARIT R 3 CAM.....	MINT- £299.00
LEICA 50mm f2 SUMMICRON R 3 CAM.....	MINT-BOXED £345.00
LEICA 50mm f2 SUMMICRON R 3 CAM + LEITZ 55MM UV.....	MINT + FILTER £325.00
LEICA 60mm f2.8 MACRO-ELMARIT R ROM ("UNUSED") MINT BOXED AS NEW £675.00	
LEICA 100mm f2.8 APO MACRO ELMARIT R 3 CAM.....	MINT BOXED £999.00
LEICA 180mm f4 ELMARIT R 3 CAM.....	EXC++ £345.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM.....	MINT BOXED AS NEW £445.00
LEICA 70 - 210mm f4 VARIO ELMAR R.....	EXC++ £399.00
ANGENIEUX 70 - 200mm f3.5 FOR LEICA R FIT.....	MINT BOXED £775.00
LEICA R8 REMOTE CONTROL UNIT.....	MINT BOXED AS NEW £165.00
LEICA MOTORWINDER AND STRAP FOR R6 etc.....	MINT BOXED £145.00
LEICA ANGLE FINDER R (14300).....	MINT BOXED £99.00
CANON 10 x 30 IMAGE STABILISING BINOCULARS.....	MINT-CASED £219.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE.....	MINT £99.00
MINOX 10 x 42 BV BINOCULARS STILL SHRINK WRAPPED.....	NEW £149.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R4a 21,25,28,35,50 FRAMES (RARE).....	MINT BOXED £465.00
VOIGTLANDER 35mm f1.7 ULTRON ASPHERIC.....	MINT- £365.00
VOIGTLANDER 75mm f1.8 HELIAR CLASS VM M MOUNT MINT BOXED AS NEW £475.00	
VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK).....	MINT- £235.00
VOIGTLANDER BESSA SIDE GRIP.....	MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2.....	MINT- £115.00
VOIGTLANDER ANGLE FINDER + 15.21,25mm ADAPTORS.....	MINT BOXED AS NEW £245.00
VOIGTLANDER 15 - 35mm VIEWFINDER 1.3/1.5 M9/M8 etc.....	MINT £369.00

Medium & Large Format

BRONICA ETRS COMPLETE WITH 75mm EI + 120 BACK.....	MINT- £195.00
BRONICA ETRC COMP WITH 75mm f2.8 EI WLF 120 BACK.....	MINT- £159.00
BRONICA RF 45mm f4 ZENZANON FOR 645 R/F + FINDER.....	MINT CASED £399.00
BRONICA 50mm f2.8 ZENZANON MC.....	EXC+++ £99.00
BRONICA 150mm f3.5 ZENZANON PE.....	MINT-BOXED £159.00
BRONICA 150mm f3.5 ZENZANON E MC.....	MINT BOXED £119.00
BRONICA 150mm f3.5 ZENZANON E MC.....	MINT £99.00
BRONICA 150mm F4 E.....	MINT- £89.00
BRONICA 250mm f5.6 ZENZANON E MC.....	MINT- £100.00
BRONICA ETRSI 120 BACK.....	MINT £79.00
BRONICA ETRS/ETRSI POLAROID BACK.....	MINT £69.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	MINT CASED £69.00
BRONICA ETRS/ETRSI SPEEDGRIP.....	MINT- £49.00
BRONICA 50mm f3.5 ZENZANON S.....	EXC+++ £119.00
BRONICA 100mm f4 MACRO ZENZANON PE.....	MINT £245.00
BRONICA 150mm f3.5 ZENZANON S.....	MINT- £165.00
BRONICA SQA COMPLETE WITH 80mm f2.8 S WLF BACK.....	MINT- £299.00

BRONICA SQA + 80mm f2.8 S, PRISM FOR BACK, GRIP.....	MINT- £395.00
BRONICA SQA + PRISM FINDER, GRIP, 120 BACK.....	MINT- £199.00
BRONICA 65mm f4 ZENZANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm f4 PS ZENZANON FOR SQ.....	MINT-CASED £145.00
BRONICA SQA 120 MAGAZINE BACK.....	MINT- £49.00
BRONICA SQA/VM POLAROID MAGAZINE BACK.....	MINT BOXED £69.00
BRONICA SQA/SDA/SQAM METERED AE PRISM.....	MINT- £119.00
BRONICA METERED CHIMNEY FINDER.....	£75.00
BRONICA 135W BACK FOR SQ VERY RARE.....	EXC+++ £165.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645.....	NEW £79.00
FUJI GA645 ZI WITH 55mm - 90mm ZOOM LENS.....	MINT BOXED £495.00
FUJI GW 670 MK II C/W 90mm f3.5 LENS.....	MINT BOXED £675.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 77/II.....	MINT £375.00
MAMIYA 65mm f4 SEKOR Z LENS FOR RZ + HOOD.....	MINT £159.00
MAMIYA 65mm f1.4 LENS FOR RZ.....	MINT- £399.00
CONTAX ARIA BODY (SUPERB,STRAP, INSTRUCTIONS).....	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F.....	MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm f4.5 SEKOR FOR RB.....	MINT £169.00
MAMIYA RZ 67 PRO BACK.....	MINT- £69.00
MAMIYA RZ 67 PRO II BACK.....	MINT- £79.00
MAMIYA RZ 67 POLAROID BACK.....	MINT- £75.00
MAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7.....	MINT- £265.00
PENTAX 55mm f2.8 FOR PENTAX 645.....	MINT BOXED £199.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £225.00
PENTAX 150mm f3.5 FOR PENTAX 645.....	MINT BOXED £199.00
ROLLEIFLEX 6008 PROFESSIONAL + 80mm LENS + FILTER.....	MINT- £675.00
ROLLEIFLEX 60mm f2.8 DISTAGON FOR 6008 + HOOD.....	MINT- £575.00
YASHICAMAT 124G COMPLETE WITH ERC CASE.....	MINT- £225.00

Hasselblad

HASSELBLAD 503 CW GOLD SUPREME ONLY 500 Made.....	MINT BOXED UNUSED £2,995.00
HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK.....	MINT- £995.00
HASSELBLAD 503 Cd BODY + WLF.....	MINT- £495.00
HASSELBLAD 500CM BODY WITH 80mm f2.8 T* + HOOD.....	MINT- £695.00
HASSELBLAD 90mm f4 FOR XPM.....	MINT-IN KEEPER £365.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF.....	EXC++ £1,295.00
HASSELBLAD 500EL/M BODY + A12 BLACK BACK.....	EXC++ £299.00
HASSELBLAD 40mm F4 CF.....	MINT £995.00
HASSELBLAD 50mm f4 CF FLE DISTAGON + HOOD.....	MINT BOXED £699.00
HASSELBLAD 50mm f4 CF DISTAGON + HOOD.....	MINT £575.00
HASSELBLAD 150mm f4 SONNAR CF.....	MINT £995.00
HASSELBLAD 150mm f4 SONNAR CF.....	EXC+++ £375.00
HASSELBLAD A12 BACK.....	EXC+++ £99.00
HASSELBLAD CW WINDER + REMOTE.....	MINT £299.00
HASSELBLAD PLAIN PRISM.....	EXC £75.00
HASSELBLAD PM PRISM.....	MINT £199.00
HASSELBLAD 500CM/503 WLF BLACK.....	MINT £125.00
HASSELBLAD EXTENSION TUBE 16F.....	MINT- £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F4 BODY.....	EXC++ £169.00
NIKON F80 BODY BLACK.....	MINT- £65.00
NIKON F60 BODY.....	MINT- £39.00
NIKON F55 BODY.....	MINT-BOXED £39.00
NIKON 10.5mm f2.8 "G" IF-ED AF DX FISHEYE LENS.....	MINT BOXED £469.00
NIKON 20mm f2.8 AF "D" + HOOD.....	MINT £375.00
NIKON 24mm f2.8 A/F.....	MINT- £199.00
NIKON 28mm f2.8 A/F.....	MINT £145.00
NIKON 35mm f2.8 PC MANUAL LATEST WITH BLACK KNOB.....	MINT+HOOD £499.00
NIKON 60mm f2.8 "G" IF-ED AF-S MICRO-NIKKOR.....	MINT BOXED £345.00
NIKON 85mm f1.4 A/F IF "D" COMPLETE WITH HOOD.....	MINT-BOXED £595.00
NIKON 85mm f2.8 A/F "D" MICRO PC NIKKOR.....	MINT-BOXED £865.00
NIKON 180mm f2.8 A/F D IF-ED LATEST LENS.....	MINT BOXED AS NEW £499.00
NIKON 10 - 24mm f3.5/4.5 "G" DX ED AF-S.....	MINT BOXED £579.00
NIKON 12 - 24mm f4 "G" DX IF-ED AF-S.....	MINT BOXED AS NEW £599.00
NIKON 16 - 85mm f3.5/5.6 "G" DX IF-ED AF-S.....	MINT BOXED AS NEW £365.00
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S.....	MINT CASED £845.00
NIKON 18 - 35mm f3.5/4.5 "D" IF-ED A/F.....	MINT-BOXED £369.00
NIKON 18 - 55mm f3.5/5.6 "G" DX AF-S + FILTER SILVER.....	MINT £75.00
NIKON 18 - 70mm f3.5/4.5 DX IF ED AF-S + HOOD.....	MINT CASED £145.00
NIKON 18 - 200mm f3.5/5.6 "G" IF ED DX AF-S VIB RED MKII.....	MINT BOXED £495.00
NIKON 24 - 50mm f3.3/4.5 A/F.....	MINT- £145.00
NIKON 28 - 85mm f3.5/4.5 A/F.....	MINT - £79.00
NIKON 35 - 80mm f4.5/5.6 A/F "D".....	MINT BOXED £55.00
NIKON 35 - 135mm f3.5/4.5 A/F ZOOM.....	MINT- £175.00

NIKON 55 - 200mm 14.5/6 "G" DX IF ED AF-S.....	MINT £145.00
NIKON 70 - 200mm 12.8 "G" IF/ED AF-S VIBRATION RED.....	MINT- £395.00
NIKON 70 - 300mm 14.5/5.6 A/F "G".....	MINT £395.00
NIKON 70 - 300mm 14.5/5.6 A/F "D" ED IF + HOOD.....	MINT-BOXED £159.00
NIKON 80 - 400mm 14.5/5.6 A/F "D" VIBRATION REDUCTION.....	MINT-BOXED £799.00
NIKON 80 - 400mm 14.5/5.6 A/F "D" VIBRATION REDUCTION.....	MINT BOXED £865.00
NIKON TC 20E II AF-S TELECONVERTER.....	MINT £225.00
NIKON ML-3 REMOTE CONTROL SET.....	MINT CASSED £165.00
SIGMA 1.4x EX CONVERTER.....	MINT £125.00
SIGMA DA20 ACTION FINDER FOR NIKON F4/S/E.....	MINT £195.00
SIGMA 50mm f2.8 EX DG MACRO.....	MINT BOXED £198.00
SIGMA 70mm f2.8 EX DG MACRO (LATEST VERSION).....	MINT BOXED £299.00
SIGMA 180mm f5.6 MACRO A/F APO.....	MINT BOXED £175.00
SIGMA 15 - 30mm f3.5/4.5 DG ASPHERICAL.....	EXC++ £225.00
SIGMA 15 - 30mm f3.5/4.5 DG ASPHERICAL.....	MINT-BOXED £295.00
SIGMA 18 - 50mm f2.8 EX MACRO DC HSM + HOOD.....	MINT-BOXED £175.00
SIGMA 24 - 70mm f3.5/5.6 ASPHERICAL A/F "D".....	EXC++-BOXED £49.00
SIGMA 28 - 135mm f3.8/5.6 "D" ASPHERICAL.....	MINT + HOOD £99.00
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10.1 megapixels
60.0 fps
1080p movie mode



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24.2 megapixels
4.0 fps
1080p movie mode



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Nikon D5100

16.2 megapixels
4.0 fps
1080p movie mode



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CUSTOMER REVIEW: D5100 + 18-55mm VR
★★★★★ 'Ideal for holidays', 'versatile' Lionheart - Surrey

Nikon D7000

16.2 megapixels
6.0 fps
1080p movie mode



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CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ 'The perfect combo for a Prosumer' Robin - Bristol

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11.0 fps
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NEW!

16.1 megapixels
10.0 fps



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NEW! A37 + 18-55mm + 55-200mm **£619**

A77

24.3 megapixels
12.0 fps
1080p movie mode



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A99

24.3 megapixels
6.0 fps
Full Frame CMOS Sensor



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Panasonic

G5

16.5 megapixels
6.0 fps
1080p movie mode



NEW! G5
From **£559**

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GH3

16.05 megapixels
20.0 fps
1080p movie mode



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OLYMPUS

OM-D E-M5 Silver or Black

16.1 megapixels
9.0 fps
1080p movie mode



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Olympus Digital SLR E-5 Body **£1267**

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12.3 megapixels
3.0 fps



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SIGMA

SD15

14.1 megapixels
3.0 fps



SD15 Body **£584.99**

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PENTAX

K-5 II

16.3 megapixels
7.0 fps
1080p movie mode



NEW! K-5 II
Body **£799**

NEW! K-5 II Body **£799**
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NEW!

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 Full Frame CMOS sensor

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CUSTOMER REVIEW: 600D + 18-135mm IS



'An excellent product'

Wheelyjon - Suffolk

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 5.0 fps
 1080p movie mode

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 5.3 fps
 1080p movie mode

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 8.0 fps
 1080p movie mode

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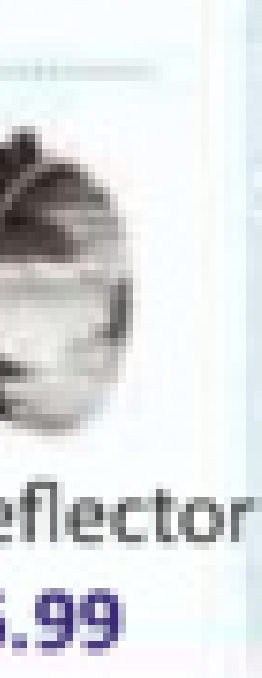
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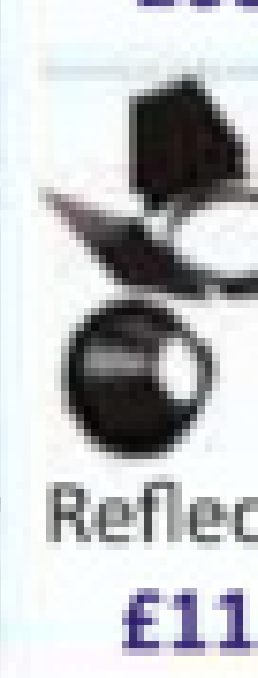
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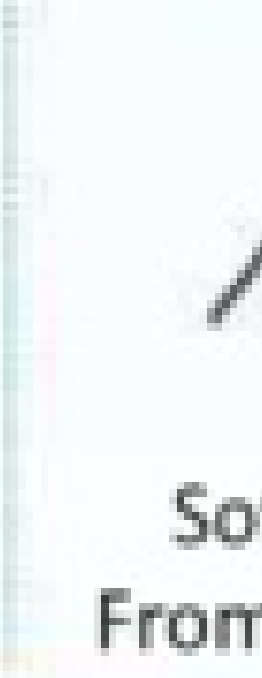
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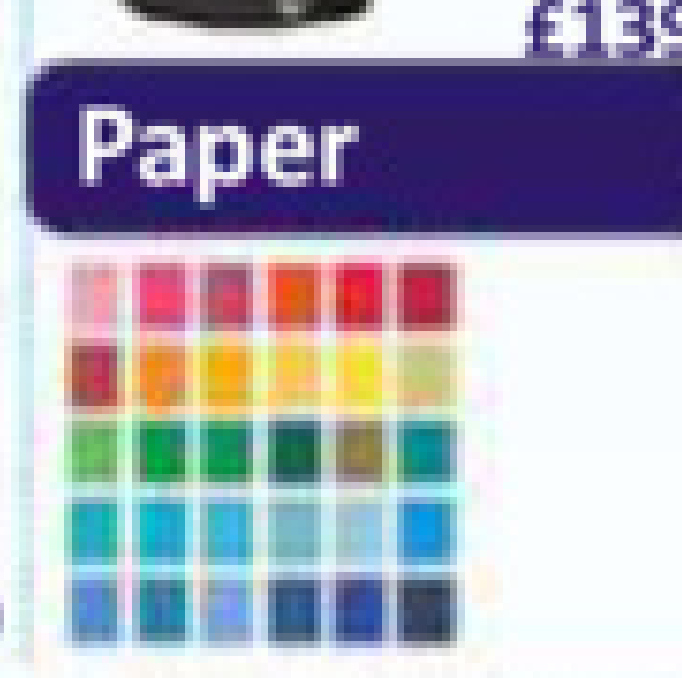


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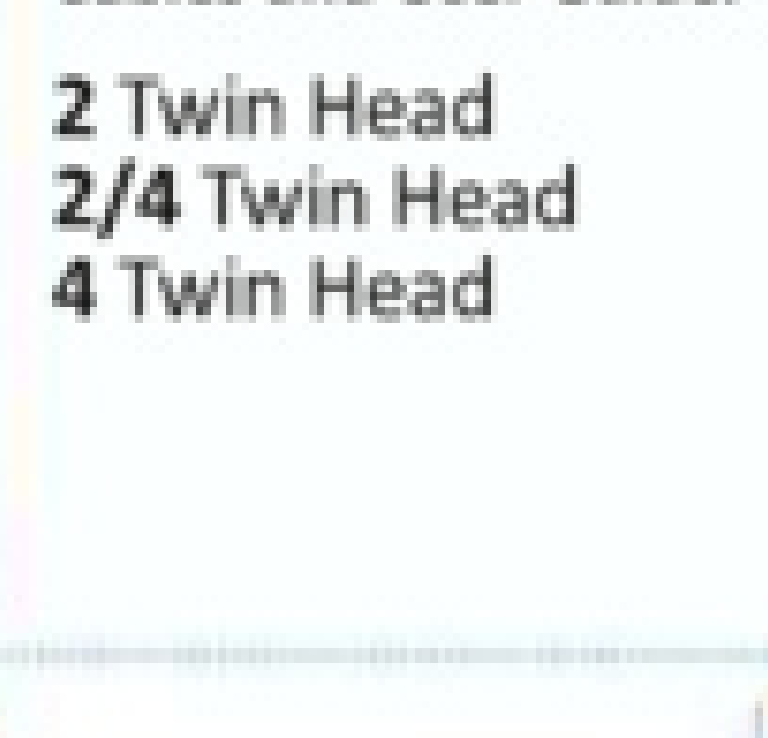
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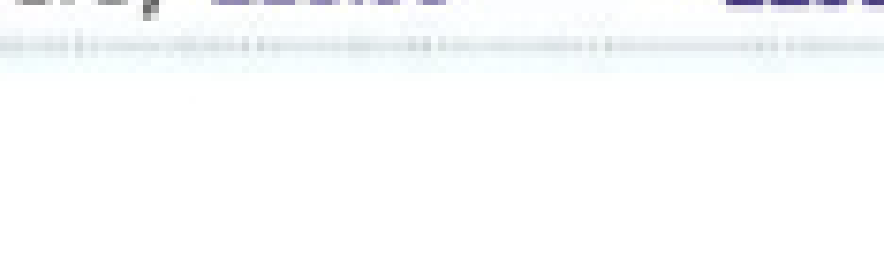
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Umbrella Set
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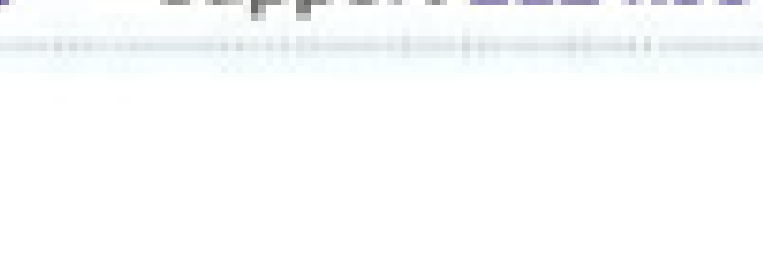
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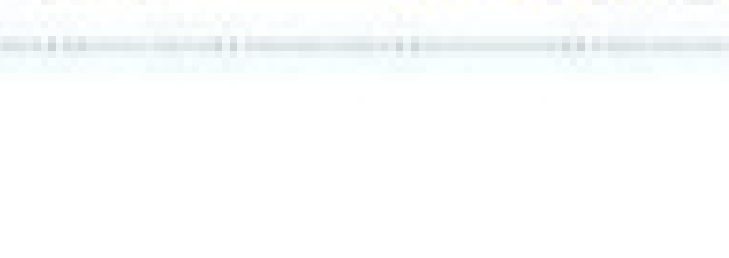
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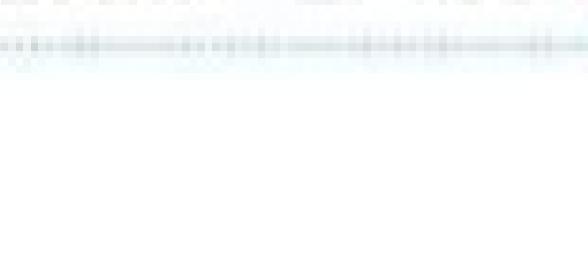
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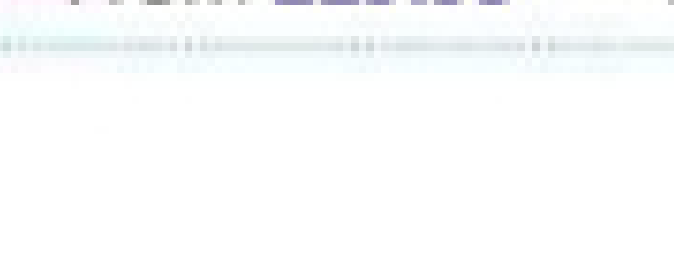
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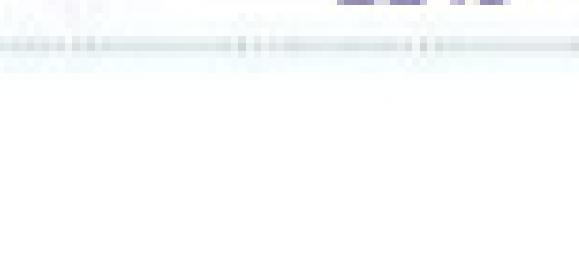
Softlite
Reflector



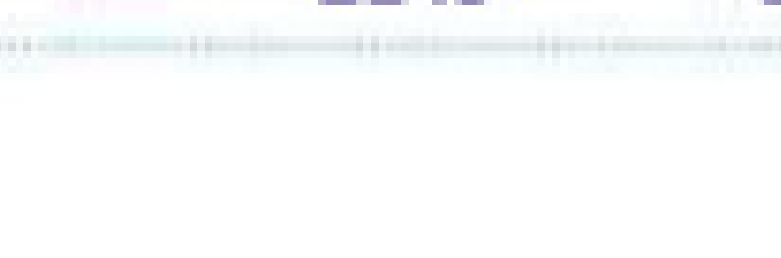
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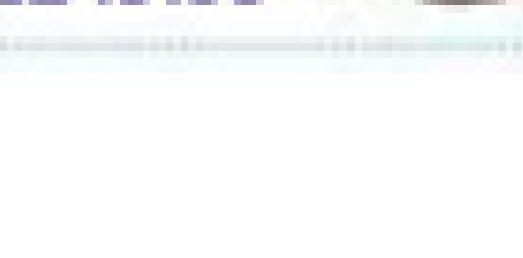
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T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
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CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99

Canon Originals

BCi3e Black 26ml	£10.99
BCi6 B/C/M/Y 13ml	£8.99
BCi6 PC/PM/R/G 13ml	£8.99
PGi5 Black 26ml	£11.99
CLi8 B/C/M/Y 13ml	£10.99
CLi8 PC/PM/R/G 13ml	£10.99
PGi7 Black 25ml	£11.99
PGi9 Clear 19ml	£11.99
PGi9 All colours, 14ml, each	£9.99
PGi29 All colours, 36ml, each	£22.99
PGi520 Black 19ml	£9.99
CLi521 B/C/M/Y/GY 9ml	£8.99
PGi525 Black 19ml	£9.99
CLi526 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£11.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£14.99
PG540 Black 8ml	£11.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL52 Photo 21ml	£18.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£18.99
CL541 Colour 8ml	£15.99
EP-100 Ink & Paper	£26.99
KP-108IN Ink & Paper	£29.99

Many more in stock!

Dell Cartridges

Original and Compatible Dell cartridges in stock!



HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364 Black 10ml	£6.99
No.364 PB/C/M/Y each	£5.99

HP Originals

No.21 Black 5ml	£10.99
No.22 Colour 5ml	£13.99
No.38 All Colours 27ml each	£24.99
No.56 Black 19ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.100 Grey 15ml	£22.99
No.110 Colour 5ml	£17.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£8.99
No.301 Colour 3ml	£10.99
No.337 Black 11ml	£16.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£23.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 Black 6ml	£12.99
No.363 C/M/Y/PC/PM each	£8.99
No.364 Black 6ml	£7.99
No.364 PB/C/M/Y 3ml each	£6.99
No.901 Ink & Paper	£10.99
No.901 Colour 9ml	£13.99
No.920XL Black 49ml	£19.99
No.920XL C/M/Y 6ml each	£8.99
No.940XL Black 49ml	£23.99
No.940XL C/M/Y 16ml each	£15.99

Many more in stock!



Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£19.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£17.99
No.23 Black	£16.99
No.24 Colour	£18.99
No.27 Colour	£18.99
No.28 Black	£14.99
No.29 Colour	£16.99
No.32 Black	£19.99
No.33 Colour	£21.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43XL Colour	£27.99
No.44XL Black	£22.99
No.100 Black	£13.99
No.100 Cyan / Mag / Yellow	£8.99

Many more in stock!

Brother Compatibles

LC900 Black	£3.99
LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 / 1000 Black	£3.99
LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC985 Black	£3.99
LC985 C/M/Y	£2.99
LC985 Set of 4	£11.99

Brother originals also in stock!

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£18.99

Kodak Photo Paper also in stock!

PHOTOGRAPHIC PAPERS

ILFORD

As an Ilford Pro Centre, we stock the complete range of Ilford Galerie papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

Photo Glossy Paper 200g, A4, 20	BOGOF	£7.99
Smooth Gloss 290g, 6x4, 100 sheets		£17.99
Smooth Gloss 290g, 7x5, 100 sheets		£23.99
Smooth Gloss 290g, A4, 25 sh	+10 FREE	£10.99
Smooth Gloss 290g, A4, 100		£35.99
Smooth Gloss 290g, A3, 25 sheets		£27.99
Smooth Gloss 290g, A3+, 25 sheets		£29.99
Smooth Pearl 290g, 6x4, 100 sheets		£17.99
Smooth Pearl 290g, 7x5, 100 sheets		£23.99
Smooth Pearl 290g, A4, 25	+10 FREE	£10.99
Smooth Pearl 290g, A4, 100		£35.99
Smooth Pearl 290g, A3, 25 sheets		£27.99
Smooth Pearl 290g, A3+, 25 sheets		£29.99
Smooth Fine Art 190g, A4, 10 sheets		£13.99
Smooth H/weight Matt 200g, A4, 50 sheets		£12.99
Smooth Lustre Duo 280g, A4, 25 sh	BOGOF	£12.99
Gold Fibre Silk 310g, A4, 50 sheets		£44.99

ICC profiles available for all Ilford papers

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As a PermaJet Premier Stockist, we supply the ENTIRE PermaJet range, including Baryta, Smooth and Textured Fine Art and Canvas. Below is just a selection.

Sample Pack 25 sheets,

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Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

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Sandisk Blue
C4: 5MB/s

2GB 5MB/s	£8.27	£3.99
4GB 5MB/s	£12.41	£3.99
8GB 5MB/s	£21.10	£4.99
16GB 5MB/s	£30.39	£8.99

Sandisk Ultra
C6: 30MB/s

4GB 30MB/s	£16.66	£4.99
8GB 30MB/s	£27.85	£8.99
16GB 30MB/s	£57.22	£12.99

Sandisk Extreme
C10: 30&45MB/s

4GB 30MB/s	£21.33	£7.99
8GB 30MB/s	£37.42	£9.99
16GB 45MB/s	£52.02	£16.99
32GB 45MB/s	£92.02	£32.99

Sandisk Ultra
30MB/s

4GB 30MB/s	£21.76	£13.99
8GB 30MB/s	£36.12	£19.99
16GB 30MB/s	£70.06	£39.99

Sandisk Extreme
40&60MB/s

8GB 60MB/s	£67.02	£32.99
16GB 60MB/s	£116.19	£54.99
32GB 60MB/s	£208.89	£99.99

Lexar

Compact Flash: 400X

8GB 60MB/s	£118.46	£29.99
16GB 60MB/s	£204.25	£54.99

Compact Flash: 600X

8GB 90MB/s	£177.38	£43.69
16GB 90MB/s	£274.30	£77.69

Compact Flash: 1000X

16GB 150MB/s	£371.30	£109.99
32GB 150MB/s	£569.56	£199.99

SDHC Class 10: 400X

8GB 60MB/s	£130.73	£14.99
16GB 60MB/s	£248.47	£22.99

SDHC Class 10: 600X

16GB 90MB/s	£180.73	£37.99
32GB 90MB/s	£329.79	£69.99

Transcend

Compact Flash

8GB 60MB/s	£59.99	£29.99
16GB 60MB/s	£99.99	£49.99

SD Cards

2GB	£8.99	£3.99
4GB Class 10	£19.99	£5.59
8GB Class 10	£29.99	£7.99
16GB Class 10	£49.99	£14.99

USB Pen Drives

4GB Transcend	£11.99	£4.19
8GB Transcend	£19.99	£5.99
16GB Transcend	£34.99	£11.59

BATTERIES & CHARGERS

Standard Rechargeables
High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 1000mAh Duracell	£6.99	
AA 2450mAh Duracell	£6.99	
AA 2500mAh GP	£9.99	
AA 2850mAh Ansmann	£13.99	
AA 2900mAh Delkin	£14.99	£9.99

ReCyko+ Rechargeables
New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 850mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

Ultimate Lithium
Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99	
AA Ultimate Lithium (4)	£7.99	£5.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon	£9.99	
NB-2L/LH for Canon	£9.99	
NB-3L for Canon	£9.99	
NB-4L for Canon	£9.99	
NB-5L for Canon	£9.99	
NB-6L for Canon	£9.99	
NB-7L for Canon	£12.99	
NB-8L for Canon	£9.99	
NB-9L for Canon	£9.99	
BP-511 for Canon	£12.99	
LP-E5 for Canon	£12.99	
LP-E6 for Canon	£29.99	£19.99
LP-E8 for Canon	£15.99	
LP-E10 for Canon	£12.99	
NP40 for Fuji	£9.99	
NP45 for Fuji	£9.99	
NP50 for Fuji	£9.99	
NP60 for Fuji	£9.99	
NP80 for Fuji	£9.99	
NP90 for Fuji	£9.99	
NP140 for Fuji	£12.99	
NP150 for Fuji	£19.99	
NP200 for Minolta	£9.99	
NP400 for Minolta	£12.99	
EN-EL1 for Nikon	£9.99	
EN-EL2 for Nikon	£9.99	
EN-EL3/3A for Nikon	£9.99	
EN-EL3E for Nikon	£15.99	
EN-EL5 for Nikon	£9.99	
EN-EL9 for Nikon	£12.99	
EN-EL10 for Nikon	£9.99	
EN-EL11 for Nikon	£9.99	
EN-EL12 for Nikon	£9.99	
EN-EL14 for Nikon	£37.99	
EN-EL15 for Nikon	£59.99	
EN-EL19 for Nikon	£12.99	
LI10B/12B for Olympus	£9.99	
LI40B/42B for Olympus	£9.99	
LI50B for Olympus	£9.99	
BLM-1 for Olympus	£12.99	
BLS-1 for Olympus	£12.99	
CGA-S005 for Panasonic	£9.99	
CGR-S006 for Panasonic	£9.99	
CGA-S007 for Panasonic	£9.99	
BCF10E (V3) for Panasonic	£19.99	
BCG10E (V3) for Panasonic	£19.99	
BLB13 (V3) for Panasonic	£19.99	
BMB9 (V2) for Panasonic	£24.99	
D-Li8 for Pentax	£9.99	
D-Li50 for Pentax	£12.99	
SLM-1137D for Samsung	£9.99	
SLM-1674 for Samsung	£12.99	
BG-1 for Sony	£19.99	
NP-FM500H for Sony	£19.99	
NP-FH50 for Sony	£19.99	
NP-FW50 for Sony	£24.99	

Many more batteries in stock!

Battery Grips

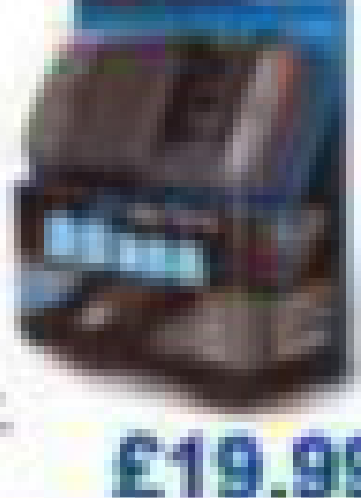
A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII:	£99.99
For Canon 7D:	£99.99
For Canon 30/40/50D:	£99.99
For Canon 60D:	£99.99
For Canon 450D:	£69.99
For Canon 500D:	£69.99
For Canon 550D:	£99.99
For Canon 1000D:	£69.99
For Nikon D40/D60:	£39.99
For Nikon D80/D90:	£99.99
For Nikon D300/D700:	£99.99
For Nikon D7000:	£99.99

Many more batteries in stock!

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.



£19.99

Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

£14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters



£9.99

P-Type Six-Piece Neutral Density Filter Kit

£49.99

£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

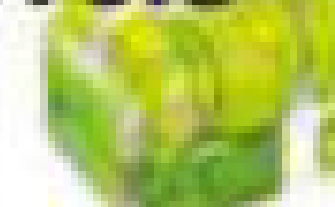
30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.



Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

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Sensor Cleaning

LensPen SensorKlear Loupe 6X magnification, with LEDs	£39.99
LensPen SensorKlear Loupe Kit inc. Loupe, Blower, SensorKlear	£49.99
Green Clean Sensor Cleaning Kit inc. Mini Vacuum, swabs, wipes	£64.99
Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4	£15.99

LENSPEN

Lens Cleaning

LensPen Original Carbon-tipped pen with built-in cleaning brush	£7.99	
LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro	£24.99	£17.99
Spudz 6x6 Washable microfibre cloth with neoprene pouch and belt/key clip	£4.99	

Massive range of cleaning equipment on our website and in stock.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tint to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

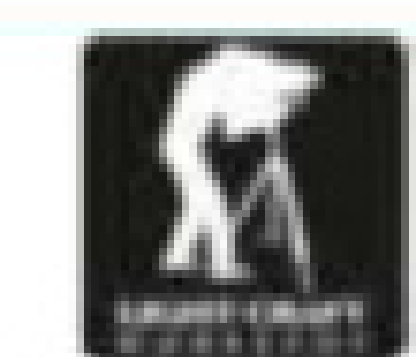
52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99



Light Craft Workshop
Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

STEPPING RINGS

Step-Up and Step



Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

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CAMERA BAGS

thinkTANK photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

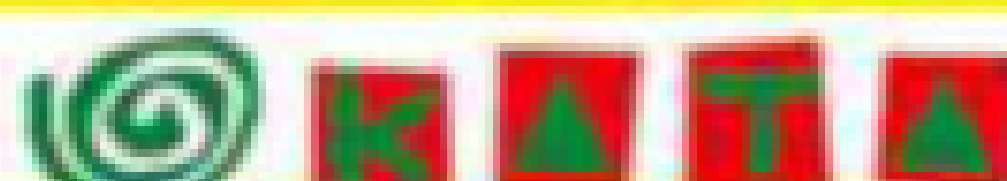
Retrospective 20 £128.00	Sling-O-Matic 20 £126.00	Digital Holster 50 V2.0 £66.00
Airport International V2.0 £258.00	Streetwalker £109.00	Urban Disguise 50 V2.0 £141.00

Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro £162.00	The 5 Series £247.50 £256.50 £279.00 £315.00
More Billingham Bags NEW Billingham f2.8 £148.50 NEW Billingham f1.4 £166.50 The Hadley Digital £108.00 The Packington £238.50 The Classic 550 £504.00	The 07 Range £247.50 £270.00 £288.00
Billingham Accessories Superflex Inserts (all) £14.40 SP40/50 Shoulder Pads £24.30 Tripod Straps £17.10	



Kata 3N1-10 £69.99 External Dimensions: 41.0 x 22.0 x 16.5cm Internal Dimensions: 28.5 x 19.0 x 15.0cm	Kata 3N1-20 £84.99 External Dimensions: 44.0 x 23.5 x 19.0cm Internal Dimensions: 31.5 x 22.0 x 16.0cm
Kata 3N1-30 £99.99 External Dimensions: 45.0 x 32.0 x 19.0cm Internal Dimensions: 32.5 x 29.5 x 16.0cm	Kata 3N1-33 £119.99 Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

IMPROVED - Kata DPS Digital Rucksack DR-465/ £64.99 DR-466/ £72.99 DR-467/ £79.99	Kata 3N1-Tripod Holder £16.99 For Kata 3N1 bags.
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DC Shoulder Bags DC-445 £29.99 DC-437 £32.99 DC-439 £36.99 DC-441 £39.99 DC-443 £42.99 DC-445 £49.99	Insertrolley £52 Compatible with many Kata bags	DL10 Grip Hostler £21.99 DL12 Grip Hostler £25.99 DL14 Grip Hostler £31.99 DL16 Grip Hostler £49.99 DL18 Grip Hostler £59.99 PL14 Access Hostler £59.99 PL16 Access Hostler £69.99 DL210 Bumblebee Backpack £99.99 PL220 Bumblebee Backpack £219.99 PL74 FlyBy Rolling Bag £219.99 PL76 FlyBy Rolling Bag £249.99
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RAIN COVERS

OpTech Rainsleeve Standard Flash £5.99 Flash £7.99	Kata Elements Covers E690 Small £36.99 E702 Large £51.99	Think Tank Hydrophobia 70-200 £109.00 70-200 Flash £114.00 300-600 £118.00
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VANGUARD

Vanguard UP-Rise Messengers UP-Rise 28 Messenger £59.99 UP-Rise 33 Messenger £69.99 UP-Rise 38 Messenger £79.99	Vanguard Outlawz Pro Zoomsters Outlawz 16Z £49.99 Outlawz 17Z £59.99
Vanguard UP-Rise Range UP-Rise 14Z Zoomster £29.99 UP-Rise 15Z Zoomster £34.99 UP-Rise 34 Slingbag £54.99 UP-Rise 43 Slingbag £64.99 UP-Rise 45 Backpack £69.99 UP-Rise 46 Backpack £84.99 UP-Rise 48 Backpack £99.99	Vanguard Adaptor Backpacks Adaptor 41 £59.99 Adaptor 46 £69.99 Adaptor 48 £79.99 BIIN 37 Slingpack £29.99 BIIN 47 Slingpack £39.99 BIIN 50 Backpack £44.99 BIIN 59 Backpack £54.99 Heralder 28 Shoulder Bag £89.99 Heralder 38 Shoulder Bag £129.99

tamrac

Expedition Backpack Expedition 4X £89.99 Expedition 5X £104.99 Expedition 6X £119.99 Expedition 7X £149.99 Expedition 8X £169.99 Expedition 9X £189.99	Velocity Sling Velocity 6X £29.99 Velocity 7X £39.99 Velocity 8X £44.99 Velocity 9X £49.99 Velocity 10X £59.99
Aero Speed Pack SpeedPack 75 £62.99 SpeedPack 85 £82.99	Modular Accessory System Water Bottle With Holder £12.99 Lens Case Pro 50 £11.99 Lens Case Pro 100 £12.99 Lens Case Pro 200 £13.99 Flash Case Medium £10.99 Flash Case Large £11.99 Rain Cover Medium £19.99 Rain Cover Large £23.99 MAS Belt Medium £19.99

LIGHT METERS

SEKONIC L758DR DigitalMaster £439.99	L398A Deluxe III £134.99	L208 TwinMaster £79.99	L308S FlashMate £149.99	L358 FlashMaster £219.99
RT-32 Radio Trigger Module £89.99 Grey Card £27.99 Profile Target SEPT2 £129.99				

FLASH TRIGGERS

PocketWizard The NEW Plus III Only £129	YONGNUO Yongnuo CTR-301P Receiver & Transmitter £27.99 Extra Receivers £18.99	Yongnuo RF-602 Yongnuo RF-602 Receiver & Transmitter £29.99 Extra Receivers £19.99 Shutter Release Cables £5.99	hähnel Hahnel Combi TF Receiver & Transmitter £49.99 Extra Receivers £34.99
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FLASH GUNS

Nissin 10 free Energizer batteries with every Nissin Flashgun Nissin Di866 Speedlite £239.99 £199.99	Metz 10 free Energizer batteries with every Metz Flashgun NEW METZ RANGE Metz 24 AF-1 £59.99 Metz 36 AF-5 £79.99 Metz 44 AF-1 £149.99 Metz 50 AF-1 £189.99 Metz 58 AF-2 £299.99
Nissin Di622 MkII Speedlite £149.99 £119.99	Nissin MF18 Ring Flash £279.99
Nissin Di466 Speedlite £92.99 £79.99	TTL Flash Cord Coiled £24.99 TTL Flash Cord Straight £29.99

FLASH DIFFUSERS

Bounce Flash Diffuser £10.99	Inverted Dome Pro Flash Diffuser Set £29.99
FlashRight £90 £69.99	ColorRight PRO £105 £89.99

STUDIO ACCESSORIES

Westcott Apollos and Halos Mini Apollo £59.99 28" Apollo £99.99 45" Halo £104.99	Westcott Umbrellas 43" Umbrella Soft Silver £19.99 43" Umbrella White £19.99 43" Umbrella White/Black £21.99	Lastolite Flashgun Ezybox Hotshoe 22cm Ezybox Speedlite NEW £44.99 38cm Ezybox Hotshoe £84.99 38cm Ezybox Hotshoe Kit £156.99 54cm Ezybox Hotshoe £102.99 54cm Ezybox Hotshoe Kit £174.99 76cm Ezybox Hotshoe £119.99 76cm Ezybox Hotshoe Kit £192.99	Lastolite Flashgun TiltHeads TiltHead For Single Flashgun £16.99 TiltHead Umbrella Kit £89.99
Colour Balance and Exposure Control EzyBalance 30cm £17.99 EzyBalance 50cm £29.99			

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RS-DR1 Double	£119.99
3-in-1 Straps & Bags	
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SnapR-35 Large	£44.99



RS-7 RS-W1 SnapR

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The World's best-selling SLR straps

OP/Tech camera straps use quick release connectors, allowing the strap to be removed from the camera without unthreading the strap. Wrist straps, neck straps and sling straps!



Camera Straps		System Connectors	
Wrist Strap	£11.99	Adapt-its (4)	£4.99
Classic Strap	£16.99	Extensions (2)	£6.99
Super Classic	£19.99	UniLoop (2)	£6.99
Pro 3/8 Strap	£17.99	ProLoop (2)	£9.99
Pro Loop Strap	£18.99	LensSupport (2)	£9.99
Utility Sling Strap	£29.99	Sling Adapter	£10.99

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Spider Pro	
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Spider Black Widow	
Widow Holster	£39.99
Widow Belt	£19.99

SHUTTER RELEASES

Hahnel Giga T Pro Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.



Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

hähnel
RRP: £89.99
SPECIAL OFFER - SAVE £25
£65.99

Hahnel Combi TF Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

hähnel
RRP: £69.99
SPECIAL OFFER - SAVE £20
£49.99

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

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Manfrotto

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190XPROB Tripod + 496RC2 Ball Head **£142**

190XPROB Tripod + 804RC2 Three Way Head **£144**

055XPROB Tripod + 496RC2 Ball Head **£157**

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£39 Manfrotto!

An incredible deal - a full size Manfrotto tripod with ball head - only £39!

£39

MANFROTTO PRO TRIPODS

190XPROB Tripod	055XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column	Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column
Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm	Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm
£99.99	£114.99
190CXPRO3	055CXPRO3
Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 3-section legs, Q90 column
Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm	Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm
£204.99	£232.99
190CXPRO4	055CXPRO4
Carbon Fibre 4-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column
Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm	Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm
£212.99	£246.99

MANFROTTO PRO MONOPODS

MM294A3 Monopod	MM294A4 Monopod	695CX Monopod
Aluminium 3-section	Aluminium 4-section	Carbon Fibre 5-section
Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm	Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm	Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm
£29.99	£34.99	£143.99
679B Monopod	680B Monopod	681B Monopod
Aluminium 3-section	Aluminium 4-section	Aluminium 3-section
Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm	Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm	Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm
£35.99	£47.99	£49.99

MANFROTTO PRO HEADS

492 Ball Head	234 Tilt Head	234RC Tilt Head
non quick-release 1/4" thread	Ideal for monopods	with RC2 quick release
Weight: 0.12kg Load: 2.0kg	Weight: 0.27kg Load: 2.5kg	Weight: 0.27kg Load: 2.5kg
£31.99	£14.99	£24.99
494 RC2 Ball Head	496 RC2 Ball Head	498 RC2 Ball Head
with RC2 quick release	with RC2 quick release	with RC2 q-release
Weight: 0.32kg Load: 4.0kg	Weight: 0.46kg Load: 6.0kg	Weight: 0.67kg Load: 8.0kg
£44.99	£49.99	£79.99
324RC2 Grip Action Ball Head	327RC2 Grip Action Ball Head	468MG RC2 Hydrostatic Ball Head
with RC2 quick release	with RC2 quick release	magnesium, with RC2 q/r
Weight: 0.4kg Load: 3.5kg	Weight: 0.6kg Load: 5.5kg	Weight: 0.65kg Load: 10.0kg
£89.99	£124.99	£189.99
804 RC2 Pan / Tilt	808 RC4 Pan / Tilt	MH054-Q2 Ball Head
with RC2 quick release	with RC4 quick release	with RC2 q/r
Weight: 0.79kg Load: 4.0kg	Weight: 1.42kg Load: 8.0kg	Weight: 0.6kg Load: 10.0kg
£49.99	£99.99	£139.99
410 Geared Head	460MG 3D Head	This is just a small selection of the MANFROTTO range now available to try in our showroom in Leamington Spa
with RC4 quick release	magnesium, with RC2 q-release	
Weight: 1.22kg Load: 5.0kg	Weight: 0.43kg Load: 3.0kg	
£142.99	£64.99	

Trek-Tech

TrekPod GO PRO

The most compact TrekPod, collapsing down to just 58cm, yet still extending to 146cm, and weighing just 765g. Supplied with travel case, and a MagMount PRO.

T-Pod	£19.99
TrekPod II	£69.99
TrekPod XL	£219.99
MagMount STAR	£29.99
MagMount PRO	£59.99
MagAdapter STAR	£9.99

gorillapod

Gorillapod Original (GP1)

The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink. Weighs just 40g, and suitable for most compact cameras.

Gorillapod Spare Plates	£6.99
Gorillapod Hybrid	£34.99
Gorillapod SLR-Zoom	£49.99
Gorillapod FOCUS	£109.99
Gorillapod Ball Head	£39.99

VANGUARD

Package Deals!

AltaPRO 263AT Tripod + SBH100 Ball Head **£159**

AltaPRO 263AT Tripod + GH100 Pistol Grip Head **£179**

AltaPRO 283CT Tripod + SBH100 Ball Head **£279**

AltaPRO 283CT Tripod + GH100 Pistol Grip Head **£299**



£50 Off RRP!

Alta+ 263AP Tripod including PH32 Three Way Head

£99

VANGUARD PRO TRIPODS

AltaPRO 263AT Tripod	AltaPRO 264AT Tripod
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column	Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column
Weight: 2.00kg Load: 7.0kg Folded: 53cm Height: 165cm	Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm
£129.99	£139.99
PRO 253CT	PRO 254CT
Carbon Fibre 3-section legs, MACC column	Carbon Fibre 4-section legs, MACC column
Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm	Weight: 1.57kg Load: 7.0kg Folded: 53cm Height: 155cm
£229.99	£249.99
PRO 283CT	PRO 284CT
Carbon Fibre 3-section legs, MACC column	Carbon Fibre 4-section legs, MACC column
Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm	Weight: 1.73kg Load: 8.0kg Folded: 53cm Height: 160cm
£249.99	£269.99

VANGUARD PRO MONOPODS

AP284 Monopod	AP324 Monopod	CP284 Monopod
Aluminium 4-section legs	Aluminium 4-section legs	Carbon Fibre 4-section legs
Weight: 0.57kg Load: 8.0kg Folded: 51.5cm Height: 158cm	Weight: 0.69kg Load: 10.0kg Folded: 53.5cm Height: 167cm	Weight: 0.46kg Load: 8.0kg Folded: 51.5cm Height: 158cm
£48.99	£52.99	£99.99

VANGUARD PRO HEADS

SBH30 Ball Head	SBH50 Ball Head	SBH100 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate
Weight: 0.25kg Load: 5.0kg	Weight: 0.25kg Load: 6.0kg	Weight: 0.39kg Load: 10.0kg
£41.99	£52.99	£64.99
PH22 Pan / Tilt	PH32 Pan / Tilt	GH100 Pistol Grip
3-way fluid head, magnesium, spirit level, quick release	3-way fluid head, magnesium, spirit level, quick release	New for 2011, award-winning pistol grip ball head.
Weight: 0.34kg Load: 3.0kg	Weight: 0.42kg Load: 5.0kg	Weight: 0.75kg Load: 6.0kg
£39.99	£59.99	£99.99

This is just a small selection of the VANGUARD range now available for demonstration in our showroom in Leamington Spa

KOOD

A284 Tripod	C2504 Monopod	BH02 Ball Head	BH08 Ball Head
Aluminium 4-section	Carbon Fibre 4-section	Quick release plate, spirit level, 360 degree rotation, dual control knobs	Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm	Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm	Weight: 0.42kg Load: 12.0kg	Weight: 0.42kg Load: 12.0kg
£73.99	£59.99	£22.99	£29.99
C2804 Monopod	BH25 Ball Head	BH05 Ball Head	BH28 Ball Head
Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm	Weight: 0.42kg Load: 12.0kg	Weight: 0.42kg Load: 12.0kg	Weight: 0.42kg Load: 12.0kg
£66.99	£37.99	£25.99	£45.99
3204 Monopod			
Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm			
£74.99			

hähnel

Triad 30 Lite	Triad 40 Lite	Triad 60 Lite
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carrying case.	Including BH40 alloy ball head.	Including 3-way fluid damped pan/tilt head.
Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm	Weight: 1.58kg Max Load: 5.0kg Folded: 60cm Max Height: 153cm	Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm
£39.99	£49.99	£59.99
BH30 Ball Head	BH40 Ball Head	
Weight: 0.39kg Load: 10.0kg	Weight: 0.75kg Load: 6.0kg	
£24.99	£29.99	

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Step up to an imaging experience that's in a class of its own. The new NEX-6 compact system camera packs the imaging power, shooting responses, handling and operability of a DSLR into a pocket-sized mirrorless camera.

Crafted with discerning photographers in mind, the NEX-6 also features the same precision electronic viewfinder & DSLR-style ergonomics found on the NEX-7.



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World's first compact with full-frame sensor

You'd never have believed it was possible. Now photo enthusiasts can explore the creative possibilities of full-frame imaging with a compact digital camera that fits easily in the palm of your hand.

The RX1 features a 35mm full-frame sensor and wide aperture F2 fixed-focal lens into a camera body that's perfectly proportioned for travel & street photography.



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See the light

For stunning scenes shot your way, the NEX-5R has a bigger DSLR sized sensor that can capture more of the light coming into the lens.

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NEX-6 + 16-50mm SRP £830.00

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Sony E 35mm
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ORDER NOW!



Excellent optical sharpness, clarity & background defocus.

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SRP £TBC



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K-5 II

NEW!



**Due in stock
October 2012!**

Pentax Q10 + 5-15mm

Portability meets capability

Featuring exceptional image quality and an upgraded auto focus system and the Q10 will capture detailed, blur and dust free images all while comfortably fitting in your pocket.

See website



Available in Black, Red or Silver



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Pentax D-Li109 Spare battery

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Pentax AF 360 FGZ Flashgun

Now £249.99
was £269.99



Pentax K-30 + 18-55mm

The Outdoor SLR

This new mid-level camera offers all your normal SLR features with outstanding operability. All of that packed in a compact, weather-resistant, dustproof and lightweight body for worry-free outdoor photography.

See website



Available in Black or Blue

Optio LS465

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The Optio LS465 not offers a host of advanced, user-friendly features assuring the simple, effortless capture of beautiful, high-quality images, all in a low profile, body that is both compact and stylish.

**See web
for details**

SRP £99.99



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for details**

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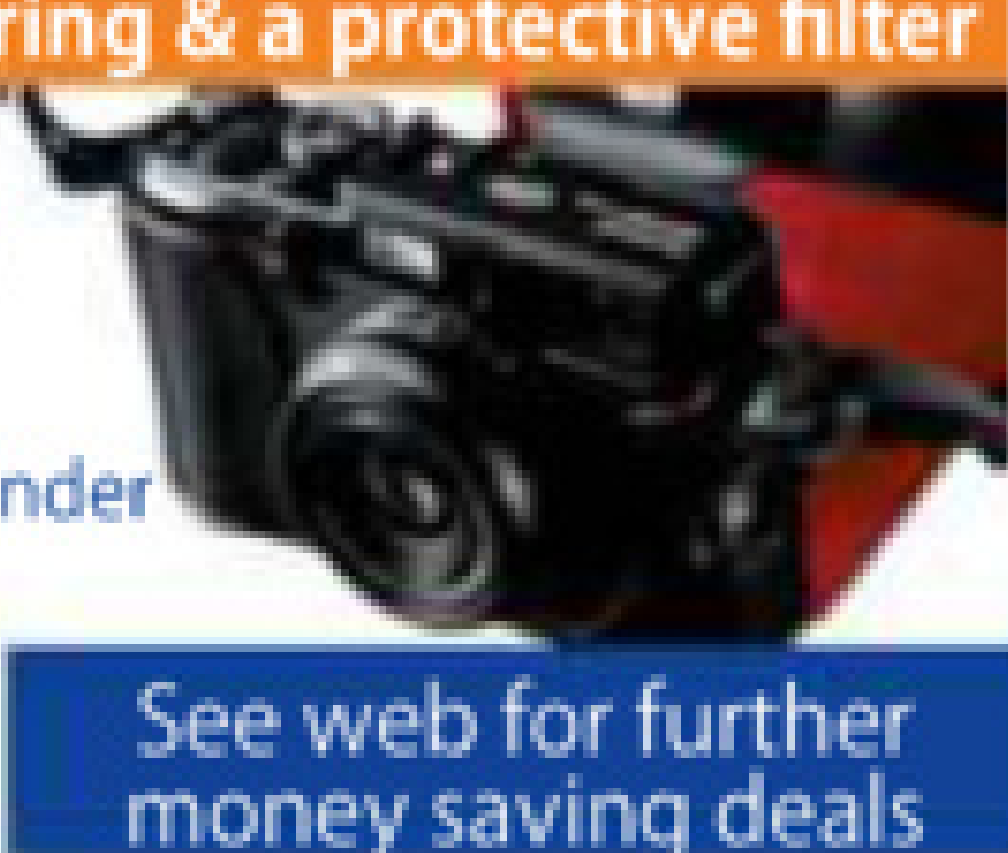
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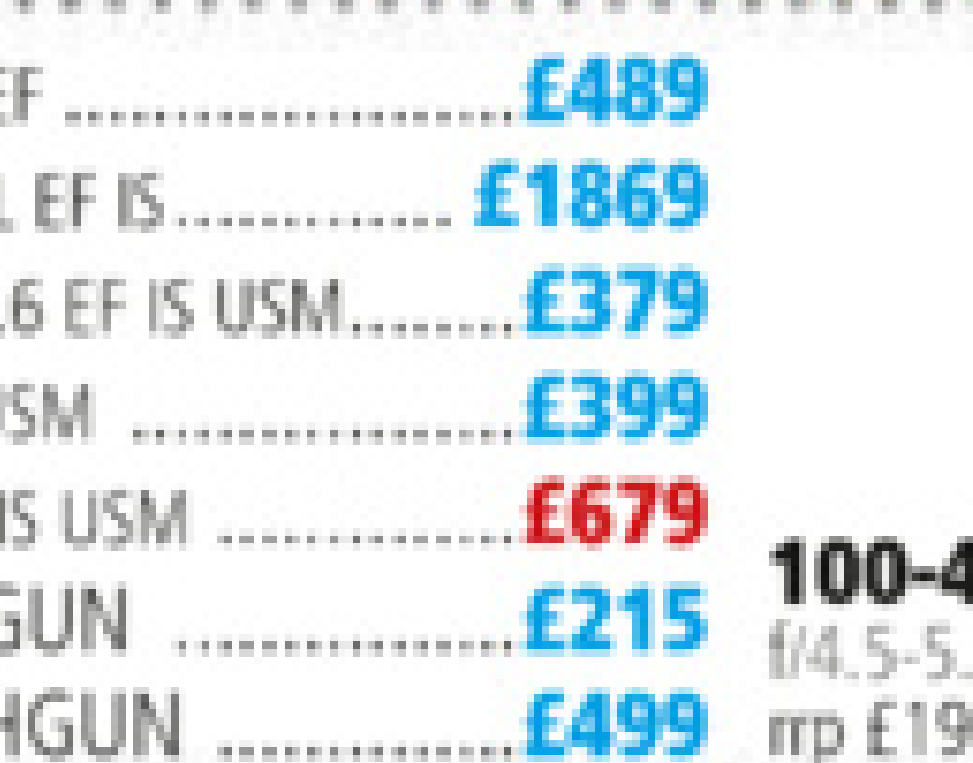
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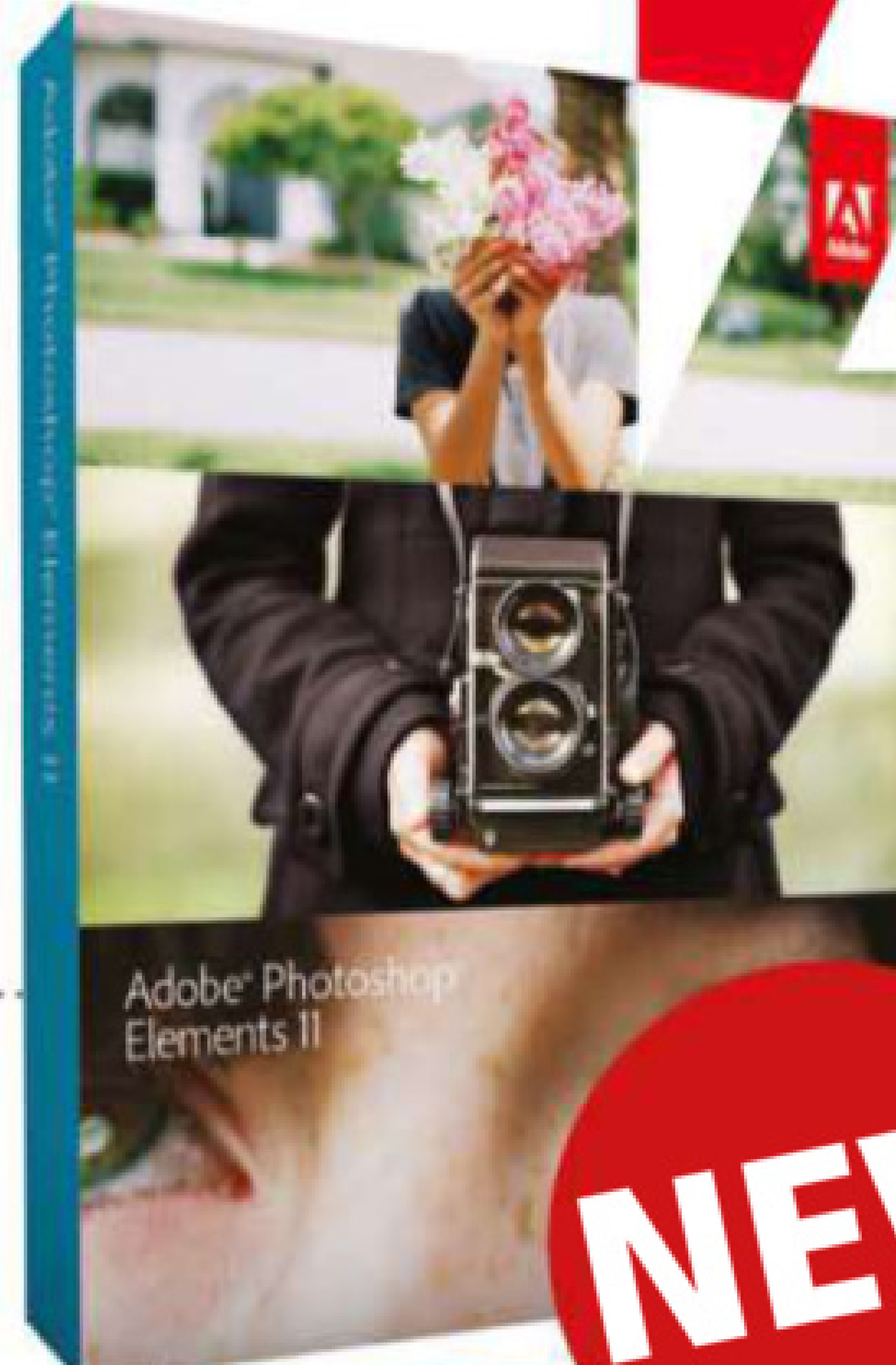
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EOS 3 + E2 Booster	E++£149
EOS 3 Body Only	As Seen / E++£99 - £149
EOS 30 + 28-90mm	E++£59
EOS 30 Body Only	E+/E++£29 - £79
EOS 30E Body Only	As Seen£39
EOS 33 + 28-90mm	E++£89
EOS 33 Body Only	E++£49
EOS 5 + V610 Grip	E++£49
EOS 5 QD Body Only	E++£59
EOS 50E + BP50 Grip	As Seen / E++£39 - £69
EOS 50E Body Only	E++£35 - £49
EOS 55 Body Only	E++£39
EOS 3000N + 28-90mm	E++£29
EOS 3000N Body Only	E++£25
EOS 3000V + 28-90mm	E++£49
EOS 3000V Body Only	E++£15
EOS 300V Body Only	E+/E++£25 - £35
10-22mm F3.5-4.5 EFS	Mint£499

15-85mm F3.5-5.6 IS USM	E++ / Mint£449
17-55mm F2.8 EFS USM	E++ / Mint£629 - £649
17-85mm F3.5-5.6 IS USM	E++£159
18-55mm F3.5-5.6 EFS	E++£59
18-55mm F3.5-5.6 EFS II	E++£49
24mm F3.5 L TSE	E+/Mint£699 - £849
24-105mm F4 L IS USM	E++ / Mint£649 - £699
28-90mm F3.5-5.6 USM	E++£59
28-90mm F4-5.6 USM II	E++£59
28-135mm F3.5-5.6 IS USM	E+/E++£219 - £239
28-200mm F3.5-5.6 USM	E++£169
28-200mm F3.8-5.6 XR	E++£99
28-300mm F3.5-5.6 L IS USM	E+/Mint£1,499 - £1,599
35-135mm F4-5.6 USM	E++£39
45mm f2.8 TS-E	E++£799
50mm F2.5 EF Macro	E++ / Mint£169
65mm F2.8 MP-E Macro	Mint£679
70-300mm F4-5.6 IS USM	E++£259
70-300mm F4.5-5.6 DO IS USM	E+/E++£589 - £689
75-300mm F4.5-6 EF	E++£39
85mm F1.2 L USM MkII	E++ / Mint£1,249 - £1,299
100-300mm F4.5-5.6 USM	E++£125
180mm F3.5 L Macro USM	E++£899 - £949
300mm F4 L IS USM	E++£899
400mm F4 DO IS USM	E++£799
Sigma 18-50mm F2.8 EX DC Macro	E++£159
Sigma 28-200mm F3.5-5.6 DL	E++£59
Sigma 50-200mm F4.5-5.6 DC HSM OS	E++£119
Sigma 70-210mm F2.8 Apo	E+/E++£189 - £299
Sigma 70-210mm F4-5.6	E++£29
Sigma 70-300mm F4-5.6 Apo	E++£79
Sigma 70-300mm F4-5.6 Apo DG	E++£109
Sigma 70-300mm F4-5.6 DG Macro	Mint£89
Sigma 75-300mm F4-5.6 Apo	E++£79
Sigma 100-300mm F4 EX APO DG	E++£49
Sigma 100-300mm F4.5-6.7 DL	E++£49
Sigma 120-300mm F2.8 EX HSM APO DG	E++£899
Sigma 135-400mm F4.5-5.6 Apo	E++£299
Sigma 300mm F4 Apo	E++ / Unused£199 - £199
Sigma 400mm F5.6 Apo	E++£249
Sigma 400mm F5.6 Apo AF	E++ / Unused£299 - £349
Sigma 400mm F5.6 Apo Macro	E++£199
Sigma Sigma 500mm F4.5	E++£799
Tamron 28-200mm F3.5-5.6	E++£59
Tamron 70-300mm F4-5.6 Di	E++£79
Tamron 90mm F2.8 SP Di Macro	E++£259
Tokina 16-50mm F2.8 ATX Pro DX	E++£79
Tokina 35-300mm F4.5-6.7	E++£79
Tokina 100-300mm F5.6-6.7	E+/E++£69 - £79
JJC Tripod Collar A (W)	E++£15
Command Back E1	E++£39
Databack E	E++£20
Databack E2	E++£39
EF12 Extension Tube	Mint£49

Canon Manual - Please Call

Contax 645 Series	E++£5,999
Aptus 75 Back (33MP)	E++£5,999
35mm F3.5 Distagon	E+/E++£999 - £1,199
45mm F2.8 Distagon	E++£599 - £699
120mm F4 Apo Macro	E+/E++£799 - £1,099
140mm F2.8 Sonnar	E+/Unused£499 - £799
210mm F4 Sonnar	E+/Mint£489 - £599
Hasselblad-Contax 645 Adapter	Mint£45
MF8-2 Polaroid Mag	E+/E++£99 - £199
MSB1 Flash Bracket	Mint£179
Pro Shift Adapter 67-645	E++£149

Contax SLR Series

N1 + 24-85mm	E++£499
N1 Body Only	E++£249 - £299
NX + 28-80mm	E++ / Unused£299 - £499
AX Body Only	Exc / E++£179 - £299
RTS3 Body Only	As Seen£199
RS Body Only	As Seen / E++£149 - £229
S2 Body Only	E++£450 - £499
ST Body Only	E+/E++£229 - £299
RTS2 Body + Winder	E++£199
RTS2 Body Only	E++£149 - £169
RTS + Winder	E++£149
Aria Body Only	E+/E++£129 - £169
167MT Body Only	E+/E++£79 - £89
137MA Body Only	E++£79
137MD Body Only	E++£49
139 Quartz Body Only	E++£59
Preview Body Only	E+/E++£99 - £249
15mm F3.5 AE	Mint£1,499
25mm F2.8 MM	Mint / Unused£399 - £599
28mm F2.8 MM	E++£229
28-70mm F3.5-4.5 MM	E+/E++£199 - £279
28-80mm F3.5-5.6 AF	New£399
35-135mm F3.4-5.5 MM	E++£599
45mm F2.8 AE	E++ / Mint£199 - £225
45mm F2.8 MM	E++ / Mint£225 - £229
50mm F1.4 MM	Unused£399
50mm F1.7 AE	Unused£199
50mm F1.7 MM	E++ / Unused£119 - £299
60mm F2.8 AE Macro	E+/E++£399 - £469
60mm F2.8 Compact Macro	Mint£599
70-300mm F4-5.6 AF	E++ / Unused£399 - £799
80-200mm F4 MM	E+/Mint£249 - £299
85mm F1.4 MM	E+/Unused£229 - £599
100mm F3.5 MM	Unused£399
135mm F2 (50 Year Edition)	Unused£2,499
135mm F2.8 AE	E+/E++£99 - £139
135mm F2.8 MM	E++ / Mint£199 - £229
180mm F2.8 AE	Unused£599
180mm F2.8 MM	E++ / Unused£349 - £599
200mm F2 MM	Mint£3,249
200mm F3.5 AE	E++£199
200mm F4 AE	Unused£499
300mm F4 AE	E++£299
300mm F4 MM	E++£349
Sigma 1000mm F13.5 Reflex	Unused£299
Yashica 35-105mm F3.5-4.5 MC	E++£35
TLA20 Flash	E+/E++£25 - £39

TLA280 Flash	E++ / Unused£359 - £149
TLA30 Flash	As Seen / E++£20 - £39
TLA360 Flash	E+/E++£149

Digital Compact Cameras

Canon Ius 950 IS	E++£89
Canon Powershot G10	E++£189
Canon Powershot G2	E++£59
Canon Powershot G2 + WC-DC58	E++£129
Canon Powershot G3	E++£79
Canon Powershot G6	As Seen£49
Canon Powershot SX1 IS	E++£119
Canon Powershot SX200 IS	Exc£79
Canon Powershot TX1	E++£89
Fuji Finepix F100FD	E++£139
Fuji Finepix F11	E++£79
Fuji Finepix S2000HD	Mint£79
Fuji Finepix S9500	E++£129 - £149
Leica Digilux 2	E++£399
Leica X1 Silver	E++£749
Minolta Dimage A1	E++£79
Nikon Coolpix 7900	E++£49
Nikon Coolpix 990	As Seen£79
Nikon Coolpix S3000	Mint£59
Olympus C8080 Wide Zoom	E++£139
Olympus SZ-20	Mint£95
Olympus XZ-1 Black	Mint£199
Panasonic DMC-FZ28	E++£149
Panasonic DMC-LX2	E++£129
Panasonic DMC-LX1	E++£129
Panasonic DMC-TZ3	E+/E++£69 - £79
Panasonic DMC-FZ30	E++£139
Ricoh GR Digital	E++£119
Ricoh GR Digital Limited Edition	Mint / Mint£149 - £179
Ricoh GX100 + V/finder	E+/E++£39 - £129
Ricoh GX200 + Finder	E++£159
Ricoh GXR + 24-72mm	Mint£399
Ricoh GXR + 28mm F2.5	E++£489
Sigma DP1	E++£179
Sigma DP1S	E++£189
Sigma DP2S	E++£249 - £299
Sony DSC-H9	Mint£119
Sony DSC-R1	E++£189 - £199
Sony DSC-R1 + F32X Flash + Tele Conv	E++£249
Sony DSC-T77	Mint£99

Digital Medium Format

Hasselblad H3D MkII Complete (50MP)	E++£9,999
Hasselblad H3D MkII Body (39MP)	Mint£5,189
Leica S2 + 70mm F2.5 S	Mint£12,999
Pentax 645D + 55mm F2.8 FA	Mint£5,999

Digital Micro Four Thirds

Nikon V1 Black + 10mm	Mint£389
Olympus E-P1 + 14-42mm	E++£199
Olympus E-P3 + 14-42mm Black	Mint£429
Panasonic G1 Body Only	E++ / Mint£119 - £149
Panasonic G2 Body Only	E+/E++£169 - £249
Panasonic GF-1 Body Only	E++£119
Panasonic GF-2 Body + Case	E++£149
Panasonic GF-2 Body Only	E++ / Mint£149 - £179
Panasonic GF-3 Body Only	Mint£145
Panasonic GH-2 Body Only	E++£449
Panasonic L10 + 14-50mm	E++£289
Panasonic L1 Body Only	E++£279
Pentax Q + 8.5mm F1.9	Mint£219
Samsung NX11 + 18-55mm OIS	E++£249
Sony NEX C3 + 18-55mm + Flash	E++£279
Sony NEX-C3 Body + HVL75 Flash	Mint£289
Sony NEX-10 + 18-55mm + 16mm + Flash	E++£359
Sony NEX5 + 18-55mm + Flash	E++£249 - £259

Micro 4/3rds Lenses

Panasonic 7-14mm F4.5 Lumix G Vario	Mint£799
Olympus 12-50mm F3.5-6.3 M Zuiko	Mint£249
Panasonic 14-42mm F3.5-5.6 Asph OISE++	Mint£799 - £99
Panasonic 14-45mm F3.5-5.6 ASPH G Vario	E++£149
Panasonic 14mm F2.5 Asph	E++£159
Panasonic 100-300mm F4-5.6 OIS	Mint£349

Digital SLR Cameras

Canon EOS 1DS MkII Body Only	E++£1,949
Canon EOS 1DS MkII Body Only	As Seen / E++£599 - £989
Canon EOS 1D MkII Body Only	As Seen£419
Canon EOS 1D MkII Body Only	E+/E++£489 - £1,099
Canon EOS 1D Body Only	E++£289
Canon EOS 5D MkII Body Only	E++£1,299 - £1,349
Canon EOS 5D Body Only	E++£499 - £649
Canon EOS 50D Body Only	E+/E++£389 - £479
Canon EOS 40D Body Only	E+/E++£259 - £279
Canon EOS 30D + BG-E2 Grip	E++£239
Canon EOS 30D Body Only	E+/E++£189 - £229
Canon EOS 20D Body Only	E+/E++£149 - £199
Canon EOS 10D Body Only	E++£129
Canon EOS 1100D Body Only	Mint£219
Canon EOS 1000D Body Only	E++£139
Canon EOS 450D Body Only	E++£249
Canon EOS 400D + BG-E3 Grip	E++£199
Canon EOS 400D Body Only	E+/E++£159 - £179
Canon Rebel XT1 (400D) + BG-E3 Grip	E++£149
Canon EOS 3500 + BG-E3 Grip	E++£129 - £219
Canon EOS 3500 Body Only	E++£99 - £129
Canon EOS 3000 + BG-E1 Grip	E++£139
Canon EOS 3000 Body Only	E++£99
Kodak DCS Pro SLR/C Body Only	E+/E++£299 - £349
Fuji S5 Pro Body Only	E+/E++£319 - £399
Fuji S1 Pro Body Only	As Seen£99
Leica Digital Modular R	E++£1,949
Minolta Dynax 7D + VC-7D Grip	E++£199
Minolta Dynax 7D Body Only	E++£199
Nikon D4 Body	Mint£4,299
Nikon D3X Body Only	E++£2,899
Nikon D3S Body Only	E++£2,449
Nikon D3 Body Only	E++£1,549
Nikon D2XS Body Only	Exc£489
Nikon D2X Body Only	E++£489 - £549
Nikon D1X Body Only	Exc / Mint£195 - £325
Nikon D700 Body Only	E++£1,199 - £1,349
Nikon D300 Body Only	E+/E++£465 - £549

Nikon D200 + MB-D200 Grip	E+/E++£249 - £299
Nikon D200 Body Only	As Seen / E++£249 - £329
Nikon D100 + MB-D100 Grip	E++£149
Nikon D100 Body Only	As Seen / E++£89 - £149
Nikon D5000 Body Only	E++ / Mint£279 - £299
Nikon D3100 Body Only	E++ / Mint£249 - £289
Nikon D3000 Body Only	Mint£199
Nikon D90 Body Only	E++£369
Nikon D80 Body + N80 Grip	E++£239
Nikon D80 Body Only	E++ / Mint£239 - £259
Nikon D70S Body Only	E+/E++£149
Nikon D70 Body Only	E++£159
Nikon D60 Body Only	Mint£179
Nikon D50 Body Only	E+/Mint£149
Nikon D40X Body Only	E+/Mint£139 - £159
Nikon D40 + 18-55mm	E++£169
Nikon D40 Body Only	Mint£159
Olympus E3 Body Only	E++ / Mint£519
Olympus E1 + HLD-2 Battery Grip	E++£189 - £199
Olympus E1 Body Only	E+/E++£129 - £159
Pentax 'st D + D-BG1 Grip	E++£149
Pentax K7 + 18-55mm	E++£499
Pentax K100D Super + 18-55mm	E++£199
Pentax K5 Body Only	Mint£549
Pentax K20D + D-BG2 Grip	E++£279
Pentax K10D + 18-55mm	Mint£219
Pentax K100 Body + B-BG2 Grip	E+/E++£189 - £199
Pentax K100D Super + 18-55mm	E++£179
Samsung GX1L + 18-55mm	Mint£175
Samsung GX1S + 18-55mm	E+/Mint£185 - £199
Sigma SD14 + 18-50mm	E++£199
Sigma SD9 Body Only	E++£169

4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko	E+/E++£929 - £999
Sigma 10-20mm F4-5.6 EX DC HSM	E++£299 - £309
Panasonic 14-150mm F3.5-5.6 Asph D	Mint£799
Olympus 40-150mm F4-5.6 ED Zuiko	E++£69
Olympus 50-200mm F2.8-3.5 SWDE++	Mint£689 - £749
Olympus 50mm F2 ED Macro Zuiko	E++£319
Olympus EC20 2x Tele Converter	Mint£249

Flash & Lighting - Please Call

Flash - Please Call	
H2 Complete	E++£2,199
H1 Body + AE Prism + Magazine	E++£1,399
H1 Body Only	E++£799
35-90mm F4-5.6 HC	E++£3,750
50mm F3.5 HC	E+/M



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Extension Tube No 1	E+ / E++£59
Extension Tube No 2	E+£59
G3 Bellows Lens Hood	E+£39
L Grip holder RZ (524700)	E+£39
Winder II	E+ / E++£49 - £59

Mamiya Twin Lens Series

C330S + 80mm F2.8	E+£249 - £299
C330S + Plain Prism	E+£249
C330S Body Only	E+£199
C330F Body Only	E+£129
65mm F3.5 Sekor	E+£89
135mm F4.5 Sekor	E+£149
Flash L Grip	E+£15
Paramender	E+£45
Pistol Grip	E+£15

Nikon AF

F6 + MB40 Battery Grip	Mint-£1,099
F6 Body Only	E++£849 - £949
F5 Anniversary Body Only	E+£799
F5 Body Only	E+£249 - £299
F4S Body Only	E+£199
F100 Body + MB15 Grip	E+ / E++£159 - £189
F100 Body Only	As Seen / E+£79 - £169
F90X + MB10 Grip	E+£49 - £69
F90 Body Only	E+£35 - £69
F80D Black Body Only	E+£49
F80 Black + MB16 Grip	E+ / E++£69 - £79
F80 Black Body Only	E+ / E++£39 - £49
F70 Body Only	E+£49
F65 Chrome Body Only	As Seen / E++£25 - £45
F60 + Sigma 28-80mm	E+£39
F60 Chrome Body Only	As Seen / E++£15 - £49
F55 Chrome Body Only	E+ / E++£20 - £25
F50 Black + 28-80mm	E+£39
F50 Black Body Only	E+ / E++£15 - £25
F50 Chrome Body Only	E+ / E++£19
F801S Body Only	Mint-£49
F801 Body Only	E+£29 - £39
F601 Date Body Only	E+£29
F601 + 35-70mm	E+£49
F601 Body Only	Exc / E+£19 - £35
F401S Q/Date Body Only	Unused£39
Pronea 600i + 24-70mm	E+£79
Pronea S + 30-60mm	E+ / E++£39
10.5mm F2.8 G AF ED DX Fisheye	Mint-£399
12-24mm F4 G AFS DX ED	E+ / Mint-£519 - £599
17-55mm F2.8 G AFS DX IFED	E+£849
18mm F2.8 AFD	E+£699
18-55mm F3.5-5.6 G AFS VR	E++ / Mint-£89
18-55mm F3.5-5.6 AFS	Mint-£59
18-55mm F3.5-5.6 AFS II	E+£59
18-55mm F3.5-5.6 G AFS DX VR	E++ / Mint-£89 - £99
18-70mm F3.5-4.5 G AFS ED DX	Exc / E+£79 - £159
18-135mm F3.5-5.6 G AFS DX	E+£149
24mm F2.8 AFD	E++ / Mint-£229 - £249
24-50mm F3.3-4.5 AFN	E+£99
24-120mm F3.5-5.6 ED AFD	E+ / E++£125 - £159
24-120mm F3.5-5.6 G AFS ED VRE+	E++£199 - £249
28mm F2.8 AFD	E+£169
28-105mm F3.5-4.5 AFD	E+£129
28-200mm F3.5-5.6 AFD	E+£129
35mm F1.8 G AFS DX	E+£129
35mm F2 AFD	Mint-£219
35-70mm F2.8 AF	E+£249
35-70mm F2.8 AFD	E+£299
35-105mm F3.5-4.5 AFN	E+£79
35-135mm F3.5-4.5 AFN	E+£99
45mm F2.8 D PC-E ED Micro	E+£1,149
50mm F1.4 AFD	E+£179
50MM F1.4 G AFS	Mint-£229 - £239
55-200mm F4-5.6 AFS DX G	Unused£149
55-200mm F4-5.6 AFS DX G VR	Mint-£129
60mm F2.8 AFD Micro	E++£229 - £259
60mm F2.8 AFS ED Micro	Mint-£319
70-200mm F2.8 G AFS ED VR	E+£1,049
70-210mm F4-5.6 AF	E+£89
70-210mm F4-5.6 AFN	E+£79
70-300mm F4-5.6 AFG	E+ / E++£59 - £79
70-300mm F4.5-5.6 G AFS VR	E+£329
75-240mm F4.5-5.6 AFD	E+£79 - £99
80-200mm F2.8 ED AFD	E+£499
80-200mm F4-5.6 AFD	E+£69
80-400mm F4.5-5.6 AFD VR	E+£799
85mm F1.4 G AFS	E+£1,049
105mm F2 AF DC	E+£579
105mm F2.8 AFD Micro	E+£449
180mm F2.8 ED AFD	E+£299
500mm F4 G AFS VR IF ED	E+£4,989
Samyang 85mm F1.4 AS IF UMC	E+£159
Sigma 15-30mm F3.5-4.5 EX DG	E+£219
Sigma 17-35mm F2.8 EX	E+£129
Sigma 17-50mm F2.8 EX DC OS HSM	Mint-£379
Sigma 18mm F3.5 AF	E+£99
Sigma 18-50mm F2.8 EX DC	E+£179
Sigma 18-50mm F2.8-4.5 DC HSM OS	E+£129
Sigma 20mm F1.8 EX DG	E+£299
Sigma 24-70mm F3.5-5.6 D Asph	E+£359
Sigma 28-300mm F3.5-6.3 DG	E+£99
Sigma 30mm F1.4 DC EX HSM	E+£279
Sigma 50MM F2.8 EX DG MACRO	E+£149
Sigma 50-500mm F4-6.3 Apo DG	E+ / E++£699
Sigma 70-300mm F4-5.6 Apo Macro	E+£99
Sigma 70-300mm F4-5.6 Apo Macro Super	E+£109
Sigma 70-300mm F4-5.6 DG Macro	E+£79
Sigma 105mm F2.8 EX Macro	E+£279
Sigma 135-400mm F4.5-5.6 Apo DE+	E++£299 - £349
Tamron 17-50mm F2.8 XR Di II	E+£219
Tamron 28-300mm F3.5-6.3 XR Di	E+£139
Tamron 70-300mm F4-5.6 Di	E+£79
Tamron 90mm F2.8 SP AF Macro	E+£219
Tokina 12-24mm F4 ATX PRO SD	E++ / Mint-£299 - £349
Tokina 24-200mm F3.5-5.6 Asph	E+£99
Tokina 35-300mm F4.5-6.7	Unused£99
Tokina 300mm F2.8 ATX Pro	E+£949
Tokina 400mm F5.6 ATX SD	E+£249
Vivitar 19-35mm F3.5-4.5 Series I	E+£79
Zeiss 35mm F2 Distagon ZF	E+£699
Zeiss 50mm F1.4 Planar ZF	E+£429
Kenko 2x Pro300 Converter	E++ / Mint-£79
Sigma 1.4x Apo EX Converter	E+£109
Teleplus 2x MC7 Converter	E+£39 - £45
TC-20 E/III AFS Converter	Mint-£289
TC16A Teleconverter	E+ / Unused£49 - £99
SB-R200 Speedlight	E+£129
SB21B Ringflash	E++ / Mint-£125 - £179
SB22 Speedlight	E+£39
SB22S Speedlight	E+£39 - £49

Nikon Manual

F3P Body Only	E+£450
F3HP + MD4 Motor Drive	E+ / E++£199 - £249
F3HP Body Only	Exc / E++£129 - £299
F3 + MD4 Motor Drive	E+£199
F3 + MF14 Databack	E+£219
F3 Body Only	E+£129
F2A Black Body Only	Exc / E+£199 - £249
F2A Chrome Body Only	E+£189 - £239
F2 Photomic Chrome Body Only	Exc / E+£149 - £165
F2 Chrome Body Only	Exc£175
F Photomic FTV Body Only	Exc£199
FM3A Chrome Body + MF16 Back	Mint-£499
FM2N Black Body Only	E+ / Mint-£125 - £299
FM2N Chrome Body Only	E+£199
FM Chrome Body Only	Exc£69 - £79
FA Black Body Only	Exc£69
FE Black Body Only	E+£79
FE Chrome Body Only	E+ / E++£79 - £99
FG Chrome Body Only	E+ / E++£59
F301 Body Only	E+ / E++£29 - £39
EM Body Only	E+ / E++£45
F12 Black Body Only	E+ / E++£75 - £119
F12 Chrome Body Only	Exc£45
FTN Chrome Body Only	E+£89
EL Black Body Only	E+£79
7.5mm F5.6 Fisheye	E+£499
8mm F2.8 AI Fisheye	E+£1,499
15mm F3.5 AIS	E+£389
18mm F2.8 AIS Fisheye	E+£379
25-50mm F4 AI	E+£189
28mm F2.8 Series E	E+£75
28mm F3.5 PC Shift	E+£299
35mm F1.4 AI	E+£299
35mm F1.4 AIS	E+£549
35mm F2 AIS	E+ / E++£249 - £349
35mm F2.5 Series E	E+£59
35mm F2.8 AIS	Exc / E+£69 - £149
35mm F2.8 Non AI	As Seen / E++£59 - £75
35mm F2.8 PC Shift	E+ / E++£229 - £299
35-70mm F3.3-4.5 AIS	E+£49 - £59
35-105mm F3.5-4.5 AIS	Exc / E+£39 - £79
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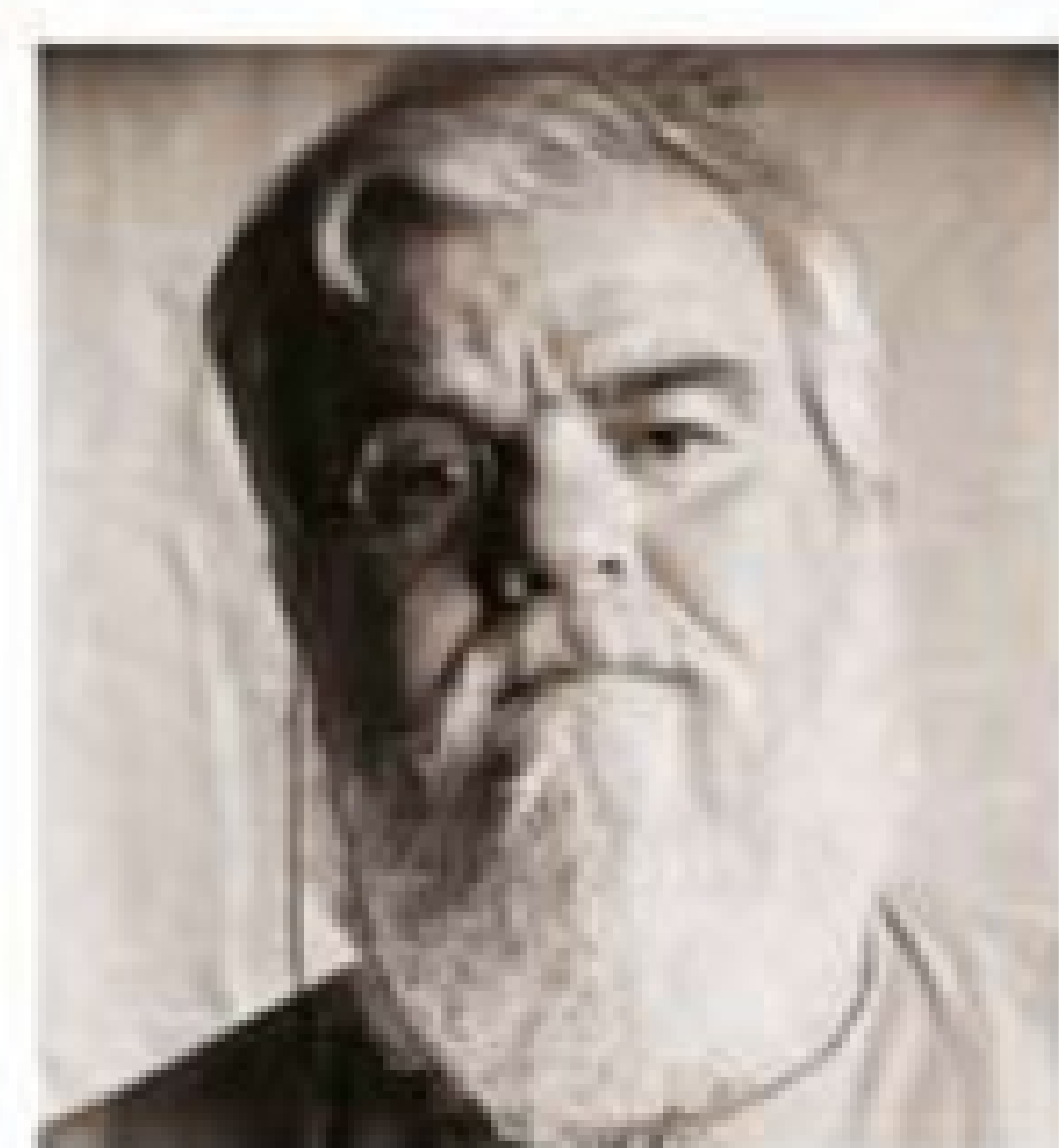
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ROGER HICKS

The aesthetics of cameras transcend mere functionality, says Roger Hicks, which is why we should care what they look like

A MACHINE can be beautiful. Arguably, the most beautiful and graceful machines ever built by man are flying boats. More than 50 years on, I can recall the sight of two taking off in the Bay of Tripoli, their wakes crossing like those of two flying fish in front of a boat.

Then there are steam locomotives. Not the overly streamlined sort like the Mallard class, but proper round-boiler engines with massive visible moving parts, and occasional gushes of steam. The big ones are the embodiment of mechanical majesty, while the small, slightly fussy ones, as found on the Darjeeling 'Toy Train', are like endearing pets.

Examples can be multiplied, all beautiful in their different ways. Think of a proper traditional motorcycle, with its single or twin-cylinder engine, its elegantly sculpted petrol tank, its spare, functional controls: I think it was Jay Leno who said, 'Never trust a motorcycle you can't see through.' Or an original Colt revolver: a terrible beauty, perhaps, but nevertheless beauty. Or a good-quality manual sewing machine, with its gilt transfers and marquetry woodwork. Or a Series Land Rover, preferably a Series II with the headlights in beside the radiator grille, protected by the wings rather than in them.

Now think of cameras. There's the wood-and-brass elegance of a Gandolfi, the minimalist versatility of an M-series Leica, the blocky, almost military bearing of the original Nikon F. Or there's the 1950s futurism of a C-series Hasselblad, the chunkiness of a Robot, the watch-like precision of the Minox B. Alas, I cannot think of any comparable design with its roots in the last half century.

To a considerable extent, of course, this is a matter of personal preference. The machines that I find most beautiful are mostly more than 50 years old. This may merely be because I am more than 50 years old. You may well find that you prefer more recent designs: the sinuous modern Hasselblad, for example, or the unassuming current Alpa. You may even like the cheerful kitsch of a Holga. None of this matters. What does matter is that some things look better than others. Even if it's a question of 'less ugly'

rather than 'more beautiful', it's still a part of your surroundings: something you have to live with.

This is why I find it so unconvincing when people say, 'I don't care what camera I use, because a camera is just a tool.' As far as I am concerned, they are also saying, 'I am so devoid of aesthetic sensibility that I do not worry about surrounding myself with ugliness.' By further implication, they are suggesting that probably, they aren't very good photographers. If they are, they are either lying about 'just a tool', and they do care after all, or they are able to compartmentalise their lives in a way I cannot understand.

Of course, there are times when, in order to get a job done, you have to use a tool that is short on aesthetic appeal. Cordless drills, for example, are extremely useful, and the best you can say of a company such as Bosch is that its products are not

actively ugly, in jarring nursery colours with unergonomic shapes. At this point, though, we run into William Morris's famous injunction that we should have nothing in our houses that we do not either know to be useful or believe to be beautiful. The whole point of the Arts and Crafts

Revival was to ensure that

the things we know to be useful may also be made beautiful. There is no reason why cameras should not be both useful and beautiful.

And yet, no matter how useful they are, surprisingly few cameras are beautiful. Why? I can think of at least three possibilities. The most obvious is simply that I do not care for modern design, or at least, that it takes me a bit of a run up before I do appreciate it. Another is that the less a machine does for us, the simpler it can afford to be: it is easier to make a beautiful brace and bit than to make a beautiful electric drill. The third is fashion. In any era, there is a fashion, an overall look. Why do so many of today's cars look exactly like today's DSLRs, simultaneously rounded and lumpy? But again, the details don't matter. What matters is that if we do not make an attempt to be aware of beauty and ugliness, we will probably find it difficult to photograph either convincingly. And once you've excluded both beauty and ugliness, you are left principally with the banal. **AP**

'If we do not make an attempt to be aware of beauty and ugliness, we will probably find it difficult to photograph either convincingly'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138 **Fax** 0203 148 8123

Email amateurphotographer@ipcmedia.com

Picture returns: Telephone 0203 148 4121

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